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Six Principal Ragas,

WITH A

BRIEF VIEW

OF

HINDU MUSIC.

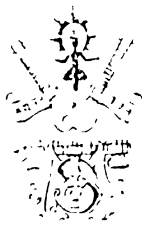
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SARASVATI.

K.C. Roy No 432.

P R E F A C E.

ITH a view to imparting His Royal Highness an idea of the Indian Melodies, the Author has set to notation the six principal *Rāgas* of the Hindus, adopting their national notation as the one indispensable for the thorough expression of Hindu Music. To impart picturesqueness to the treatise, as well as to clothe it with orientalism, he has also given their emblematical representations. As a preliminary matter, the Introduction treats of topics, a knowledge of which is necessary for the due comprehension of the *Rāgas*.

In the Appendix, the Author has noted down a few songs of *Jayaadevi*—a true 'poetic child'—to marry at the auspicious moment of the Prince's advent, Music to 'immortal Verse.'

Conscious as the Author is that the offering he brings to the throne, is not worthy of His Royal Highness, he hopes and believes that what may be wanting in the book, will be considered made up for by his devoted loyalty.'

INTRODUCTION.

IN the acceptation in which it is taken by us, the word *saṅgīta* has a complex signification. It means the union of three things—*gīta*, *vādyā* and *nrītya*; or *song*, *percussion* and *dancing*. The works that treat of the principles and laws of both vocal and instrumental music, and of the rules and directions with regard to the whole scope of theatric representation, are called *Saṅgīta Śāstras*. *Saṅgīta Śāstra* may be considered in a two-fold view—as a science and as an art. Considered as a science, it treats of the origin and propagation of *Nāda* or sound of the doctrine of *śrutis*, or the theory of *Saṅskṛita* intervals, of the doctrine of *svaras* or musical sounds, of the formation of the different species of scales, of the rules of *mūrccchānds* and *tūnas*, of the composition of *rāgas* and their various modifications and variations, of the variety of *tālas* or times conformable to regular metre, and of the rules and directions with respect to the various styles of theatric representation. Considered as an art, it lays down the necessary directions for the cultivation of the human voice, for the performance of instrumental music, and for the various motions and gestures in dancing. *Saṅgīta Śāstra* is accordingly divided into two portions; namely, *aupapattika* and *kṛtāsīdaha*, or theoretical and practical. The general and most essential characteristic of *gīta vādyā* and *nrītya* is *rakti* or the power of affecting the heart.

Of *Saṅgita*, there are two descriptions—*Mārḡa* and *Deśi*; the former being the style of music invented by the *Rishis* and the *Gandharvas*, and extant among the *Āryyas*; the latter comprising all the various styles of music that obtain in various places. The highest order of music, the *Mārḡa Saṅgita*, being of sacred origin, is everywhere the same, and is universally venerated; but the *Deśi* styles are of local growth, and are determined by the manners, habits and characters of the people among whom they prevail, each style having its peculiarities. Although the theory of the *Mārḡa Saṅgita* has been still preserved in the Saṅskṛita works on music, yet owing partly to want of cultivation, partly to political influence, and partly to other adventitious circumstances, the practice of it has almost become extinct. *Rāgas* and *rāgins*, in these days, are performed without strict regard to the rules laid down by the Saṅskṛita authorities; while dancing is no more the representation of sacred love and affection which animated the heart of the ancient Hindus.

With regard to the origin of *Saṅgita*, we are quite in the dark. In the absence of historic light, all our attempts to penetrate the thick gloom of antiquity prove abortive. The accounts of ancient India are either buried in the abyss of time, or so enveloped in mythical legends that they appear to us too obscure to reason upon. The accounts of the *Purānas* or later religious books of the Hindus, are so wrapped up in mysteries and fables that we can hardly confide in their veracity. It was a very common custom with the ancients to ascribe to divine revelation the invention of all the arts and the sciences of which they possessed no records.

The information which we derive from the *Purānas* on the subject of music have no doubt some pretension at least to authenticity; and gleams of truth may be gained from them. Music in that venerable antiquity was cultivated by the *Rishis* and the *Gandharvas*, who brought it to a considerable degree of improvement. Among inspired mortals, the first musicians are said to have been *Nārada*, *Tumburu*, *Huhu*, and *Bharata*, of whom the last is believed to have reduced it to a proper system, and brought it down to earth from the land of the gods. It may be observed in passing that the allusion to gods probably refers to the *Āryyas* who breathed and thought long before the age of Homer, on the plateau of Central Asia, which is well known to be situated somewhere beyond the Hindukush. The light of revelations and the evidences of ethnology concur in pointing to this spot as the primæval abode of humanity. Philological researches and comparative anatomy tend to confirm the basis on which such a doctrine is made to stand. Placed under a mild climate, and under a strange coincidence of congenial circumstances, the human mind bloomed here in its full vigour and natural freshness. Here sprang that light which illuminates the real history of modern civilization. Here it was that societies were first established, and philosophy, agriculture, and noble arts first received any considerable development. It was in this region that music was cultivated by the holy sages, who are represented by the ancient authorities as gods, in contradistinction to the surrounding people, who were involved in ignorance and barbarism. The *Gandharva Veda*, which is entirely devoted to music, is derived from the *Sāma Veda*, a relic of the Aryan mind—a fact which conclusively proves

that Hindu music received a systematic precision even in so high an antiquity as the Vedic age.

Saṅgita Vidyā or music is otherwise called *Nāda Vidyā* on account of the whole system of music being evolved from *nāda* or sound. *Nāda* gives birth to *śrutis* or *enharmonic* genus, which again are the essential elements in the formation of *svaras* or tones; these *svaras*, ranged and disposed in various successions, constitute the variety of *rāgas*; and from *rāgas*, *gīta* or songs receive their proper character. It is by *nāda* that *vādya* is developed; *gīta* and *vādya* again are the necessary accompaniments of *nritya*. *Nāda* therefore underlies the three constituents of *Saṅgita*.

Saṅskrit authorities are of opinion that *nāda* has its origin in *ākāśa*, the ethereal element which pervades the whole universe; and ascribe this phenomenon to the combined action of fire and air. It may here be observed that the phenomena that were formerly ascribed to fire, are in the present age considered as the effects of heat. Science being then but in its infancy, no wonder that cause and effect would be confounded. It is an experimental fact that fluids in general manifest an expansive motion, on being heated. When any portion of fluid in the atmosphere rapidly expands owing to the increase of temperature, it creates in the surrounding body of air a vibratory motion which is the immediate cause of the phenomenon. We cannot however form an idea of its efficient cause. It appears evident that there is in the *ākāśa* an aptitude to

produce *nāda*, as well as a capacity in the ear it receive it; but as regards the nature of that aptitude, it is beyond human comprehension in the present system of our existence. This aptitude it is which is probably called by the Saṅskṛita writers *anāhata* or *ākāśasambhava nāda*. It is developed into *dhata nāda*, by the collision of two objects. It is a matter of every-day experience that whenever two bodies mutually strike each other, an impression is produced on the ear by the vibrations of the air acting upon that organ, and thus we get the idea of *nāda*.

According to the manner of its production, *nāda* is classified into *kāyābhava*, or those that are produced by the human organs of sound, into *vināśambhava*, or the sounds which arise from the vibrations of the strings of musical instruments, and into *vañśādīśambhava*, or the sounds proceeding from breathing through the wind instruments.

We shall now exhibit the view of the Saṅskṛita writers on the origin and nature of the vocal sound. In their opinion, vital air or air in the lungs expands rapidly by the action of heat, and in its passage upwards through the mouth, receives a tremulous motion, which is the immediate cause of the *kāyābhava nāda*. This is a physical question which requires to be elucidated. When air in the lungs grows hot by being suddenly compressed, it gets an expansive motion, and forces its way through an apparatus placed above the windpipe, called larynx or glottis, which regulates the tension of certain vocal chords, and puts them into vibration sufficiently rapid to produce all the various tones of voice.

The human voice is distinguished according to its *grāmasthana*, or the appropriate organs which appear most chiefly concerned in its modulation and tone, into *mandra*, *madhya* and *tāra*. The *mandra* voice is supposed to proceed almost entirely from the umbilical region, and is designated by the English as the chest voice; the *madhya* voice appears to proceed immediately from the organism of the throat, and is called the throat voice; and the *tāra* voice is said to have its origin in some of the cavities of the brain, and is produced by breathing through the nostrils which modulate it by their influence. The tones that are produced in each of these successive places, are severally twice as intense as the similar ones in the former. That these different modifications of sound result from the different adjustments of the vocal mechanism cannot be disputed, but it is difficult to ascertain the precise nature of these particular adjustments. It is necessary here to observe that, when we intend to utter a musical sound, we press together the vocal chords, and stretch them to a definite tension. It is this muscular action which extends the compass of voice, and gives it various degrees of intensity.

Nāda begets *śruti*, *śruti* produces *swara*, from *swara* comes *grāma*, from *grāma* *mūrchchhanā*, and *mūrchchhanā* gives rise to *tāna*. In the three foregoing *grāmasthanas*, there are three species of *tāna*; in each *tāna*, there are *śrutis*, *swaras*, *grāmas* and *mūrchchhanās* by which *grāmas*, are varied. Thus *gita*, we find, pre-supposes *śrutis*, *swaras*, *grāmas* *mūrchchhanās* and *tānas*. We shall dwell on these topics as we proceed.

We find some of the European students of Hindu music slow in comprehending the doctrine of *śrutis*. Although they recognise such minute intervals in theory, they insist on the impracticability of managing them to musical advantage. The reason for such misconception is that they are unaccustomed to such nicety of musical progression. A little acquaintance with the practice of our music will convince them not only of the practicability of the feat, but also of the facility with which it may be achieved. The practised musicians among us can bring it about in both vocal and instrumental performance. *Śrutis*, when cleverly managed, never fail to have a most agreeable effect on the ear; though to appreciate them requires a delicacy not usually met with.

Śrutis form the ground-work on which the superstructure of Hindu music is built. All attempts to comprehend its principles without an accurate conception of them, would prove abortive. We therefore intend to give a clear exposition of the nature of *śrutis* and their application in Hindu music.

Śrutis, in the musical acceptance of the term, are particles of sound, perceivable by the ear. They are the essential elements in the formation of the tones of which *saptaka* or octave is composed. They vary in quality or intensity according to the places of their origin; viz., the chest, the throat, and the head; those of the throat vibrating twice as rapidly, and, being consequently twice as intense, as these similar ones of the chest;

and what holds true of this, holds also true of the rest. In each of these places, there are twenty-two kinds of them. It may be observed here that the compass of the Hindu scale is limited to three *saptakas*. The *śrutis* of the lowest *saptaka*, which appear to proceed almost entirely from the lungs, are said to belong to the *mandra grāma*; those of the middle *saptaka*, whose appropriate organ appears to be the throat, to the *madhya grāma*; and the *śrutis* of the highest *saptaka* are supposed to be derived from the brain, and are said to dwell in the *tūra grāma*. To every one of these places, there are twenty-two strings said to be attached, from which, when struck by the wind, the *śrutis* are said to proceed. These *śrutis* vary the quality of the tones, and rise higher and higher up in succession, and gradually increase in intensity as they extend over different *saptakas*. In *achalsthāta*, a species of stringed instrument whose frets are adjusted to the *enharmonic scale*, we perceive them to follow the same law of succession, but they are arranged and disposed in the reverse order. Thus we find that, unlike the *chromatic scale* of the English, which is divided into twelve semi-tones, our octave proceeds by still minuter intervals, called *śrutis*, corresponding to the *enharmonic genus* of the Greeks. We shall now exhibit the disposition of *śrutis* in the octave.

We divide the notes of a *saptaka* into twenty-two *śrutis*, by assigning four to *shaja*, *madhyamar* and *panchama*, which, with the English, are reckoned major tones, three to *rishava* and *dhaivata*, which the English call minor tones, and two to *gandhāra* and *nishāda*, called by them semi-tones.

We deem it necessary to remark that the term quartertone is used in all English works in the sense of *śruti*; but it is not precisely a quartertone as is generally supposed. It is sometimes a quartertone, and at others the third of a tone, according to its position in the scale. The intervals between *śarjā* and *riṣhava*, *madhyama* and *pañchama*, *pañchama* and *dhaivata*, as we have already stated, are each divided into four *śrutis*; and each *śruti* in these definite places is a quartertone. Likewise there are three *śrutis* between *riṣhava* and *gāndhāra* and *dhaivata* and *nishāda*, and in these intervals, each *śruti* is the third of a tone. But it should be borne in mind that *śruti* cannot be reckoned quartertone or the third of a tone indiscriminately.

Each of the *śrutis* has a distinct name assigned to it, as is specified in the following table:—

NOTES.	NAMES OF THE COMPRISING ŚRUTIS.
<i>Śarjā</i>	... <i>Tivṛā, Kumudvatī, Mandā, Chhandovatī.</i>
<i>Riṣhava</i>	... <i>Doyāvatī, Ranjanī, Ratikā.</i>
<i>Gāndhāra</i>	... <i>Raudri, Krodhī.</i>
<i>Madhyama</i>	... <i>Bajrikā, Prasarinī, Prīti, Mārjjanī.</i>
<i>Pañchama</i>	... <i>Kshilī, Rakta, Sandīpanī, Ālapanī.</i>
<i>Dhaivata</i>	... <i>Mandantī, Rohinī, Ramya.</i>
<i>Nishāda</i>	... <i>Ugrā, Kshobhini.</i>

We apprehend that the progression by *śrutis* is sufficient to show the relations which the intervals of the notes bear to each other; and

that such progression is subservient to all musical purposes. It is capable of producing the simplest as well as the most complex order of music. From the calculation of *śrutis*, as measuring the intervals, different kinds of scales are formed.

Against the foregoing doctrine of *śrutis*, objections are generally urged that it is mathematically inaccurate. But it should be considered that in the arrangement of the intervals, the *Saṁskṛita* writers were not strictly guided by mathematical calculations, but that they proceeded on principles dictated by their sense of music.

For our own part, we cannot persuade ourselves to believe that mathematics is indispensably necessary for the comprehension of music, though we do not deny the susceptibility of its being subjected to a mathematical test. The principal thing we require in the acquisition of music, is a fine, well-cultivated ear, which enables us to detect and feel the sense of the various tonal combinations. Reducible as its principles are to scientific theories, the comprehension of those principles does not necessarily presuppose a knowledge of mathematics. Sense, we think, is the best judge in this matter.

From the writings of the Oriental scholars of Europe, little information can be derived on the *Saṁskṛita* doctrine of musical sounds, beyond a cursory notice of it. It shall be at present our endeavour to give in some detail the views of the *Saṁskṛita* writers, together with our own reflections on the subject.

A *swara* or musical sound is the aggregate result of a number of *srutis*. It has a calm and soothing influence on the ear, and in this particular it is that it differs from all other sounds. The *swaras* or notes are in number the same as in the music of the West, and are named and disposed in the following order:—

Sharja, *rishava*, *gāndhāra*, *madyama*, *pañchama*, *dhaivata*, and *nishada*, of which the initial letters are taken in *swarasadhana* or solmization, and serve to exhibit the *swaragrāma* or gamut, otherwise called *saptaka*. It stands as follows: *sa*, *ri*, *ga*, *ma*, *pa*, *dha*, *ni*, very nearly resembling the major mode of the English, *ut*, *ri*, *mi*, *fa*, *sol*, *la*, *si*, *ut*.

We learn from the *Saṅskṛita* writers that the various gradations of sounds constituting the *swaragrāma* were originally derived from the cries of animals and the song of birds. The *sharja*, they say, was imitated from the call of the peacock; the *rishava*, from the bellowing of the ox; the *gāndhāra*, from the bleating of the goat; the *madyama*, from the howling of the jackal, or from the voice of the crane; the *pañchama*, from the call of the black bird, called *kokhila*; the *dhaivata*, from the sound of the frog, or from the neighing of the horse; and the *nishada*, from the noise of the elephant.

Men generally question the truth of this statement which, in their estimation, is a mere fable, originating in the minds of the *Saṅskṛita* writers. However paradoxical this may at first appear, we intend to

make some observations on this point, which may, to a great extent, unravel the mystery.

There is nothing in nature that calls forth our attention, or rouses our feeling so quickly as sound. In the primitive stage of society, when man led a rural life, nothing interested him so much as the cries of animals and the song of birds. Placed from their infancy within the reach of these sounds, they soon learnt to discern certain minute musical intervals, which are the germs of melody, and from which, in process of time, the *suddha swaragrāma* or natural scale was evolved. We shall now cite a passage from an eminent authority to bear on our position. "The sounds of animated nature, especially the songs of birds, appear to be another source from which the formation of peculiar scales has been originally derived. The melodious notes of singing birds delight the savage as well as, and perhaps even more than the civilized man who cultivates music as an art. The former is familiar with them from his childhood. He unconsciously receives his musical instruction in the field and forest. The natural instinct for imitation, generally so powerful in the savage, soon leads him to produce intervals similar to those which he hears. He finds his success in the chase facilitated by imitating the sounds of the animals which he desires to capture. His imitation must be so exact as to be deceptive. Thus his ear and his voice are practised and become accustomed to certain minute intervals, which are involuntarily transferred by him to his primitive songs, and from which, in the course of time, a fixed order of intervals is developed, and gradually extended to the

octave, constituting a scale." Among various transcripts of the voice of nature, which have been recorded in notation, we shall transcribe here only one or two instances, to show that music owes its origin to the simple and immutable expressions of animated nature, and that we derive many hints for musical composition from them.



It should be admitted that the intervals of the *saptaka* have not been hit upon by lucky chance; but that they have been discerned by extensive observation. From the calls of animated nature, the musical observers of antiquity ascertained the different gradations of sound that are practically employed in music, and found them all to fall under seven divisions, which are called the seven degrees of notes. Such is the law of nature that the gradation next above the seventh degree is similar to, though it is higher than, the first of the series of seven degrees. This principle of nature could not long have escaped the attention of the ancient Hindus, as these degrees of notes are said to occur in the *Sāma Veda* in their present order. It is indeed astonishing how they could, in such a remote antiquity, acquire a truth which has been arrived at by the Europeans only at a recent period after long scientific investigation; and what is more so is, that our *saptaka* has received such a scientific precision that, if *dha* is rendered but one *sruti* lower in the scale, it coincides with the *diatonic scale* of the Europeans. From the above circumstances, it must

be inferred that the intervals of the *saptaka* have not been arbitrarily chosen ; but that they must have been selected on certain principles derived from the science of acoustics. But in the arrangement of them, the *Saṁskṛita* writers have been guided not by mathematical calculations, but by that higher faculty, called artistic consciousness. For the purpose of avoiding the tedious principles of ratios and proportions, they have adopted the easy convention of dividing the *saptaka* into *śrutis*. It should be observed here that the principles which form the science of acoustics enter into Hindu music, though they are different in form from those of the European system. The science of acoustics, as it exists among us, is subservient to all the purposes of music.

A *saptaka* is the aggregate of the seven intervals from the first of a series to its repetition in the next. The *Saṁskṛita* writers have taken cognizance of only three *saptakas*, the human organism of voice being too feeble to produce more. These are designated *mandra*, *madhya*, and *tāra*, according to the places of their origin. The *Vedantists* have also made mention of only three *saptakas*, which are respectively called by them *anudātya*, *sarita*, and *udātya*. But the compass of a singer's voice upon the musical scales, in general, does not exceed two and half *saptakas*, some being able to sing distinctly the interval between the first note of the *mandra saptaka*, and the fourth note of the *tāra saptaka* ; others, that between the fourth note of the *mandra saptaka*, and the last note of the *tāra saptaka*. Instrumental music being but an imitation of the vocal one, our *vīna* and other instruments are



generally adjusted to two and half *saptakas*. In fact, this extent of notes is quite sufficient for all the purposes of Hindu music.

We shall now give the reader a general idea of the *kakali swaras* or supplementary notes, called flats and sharps, with all the clearness that the subject admits of. When they undergo changes in their natural compass, the notes of the *saptaka* are divided into twelve *kakali* or *vikrita swaras*, forming our *vikrita svaragrāma*, analogous to the *chromatic scale* of the English. These *vikritas* are met with, when the adoption of any other key than *sharja* varies the modulation, and brings about changes in the disposition of *śrutis*. Of these, there are two descriptions; namely, *komalas* and *tīvas*; i. e., flats and sharps. We may want to render a note somewhat higher, or somewhat deeper. When it is raised to one or more *śrutis* of the succeeding interval, it is said to be rendered *tīva* or sharp; on the other hand, it is said to be rendered *komala* or flat, when it is depressed by one or more *śrutis* of the preceding interval.

It is necessary to observe here that any sound possessing musical quality is styled *swara*. It does not receive the character of *suddha swara*, or natural tone, unless it possess its full complement of *śrutis*. *Suddha swaras* differ from *swaras*, chiefly by being prolonged so as to give the ear a more decided perception of their height, formation and relation to each other. *Sharja*, for instance, is the mere name of a *swara*. When it is heightened so as to contain four complete *śrutis*, then and not till then

can it be designated *suddha* or natural *sharja*. Let us now illustrate the process by which the seven notes of the original scale are formed into twelve *vikritas*. In the first *tetrachord*, if *ri* is rendered two *srutis* lower in the scale, and reckoned as the key note; i.e., when *sharja* loses two from its full complement of *srutis* to *rishava*, the first note becomes possessed of two, and is rendered *vikrita* by being reduced to a semi-tone; and possessed of four *srutis*, *ri* at the same time becomes *vikrita*, by being increased to a major tone. *Ri* gains two *srutis* from *sa*, yet it loses one to *ga*, and retains only four. Gaining one *sruti* from *ri*, *ga* becomes possessed of three; i.e., the interval between *ga* and *ma* becomes a minor tone. *Ma* partakes of the nature of *sa* in both its *suddha* and *vikrita* or natural and artificial condition. It is generally rendered *vikrita* by being possessed of two *srutis*; i.e., by being reduced to a semi-tone.

Now let us consider what happens in the second *tetrachord*. In the *madhyama grāma*, *pa* becomes possessed of three *srutis*, and is reduced to a minor tone; and *dha*, gaining one from *pa*, becomes possessed of four *srutis*, and is rendered *vikrita* by being increased to a major tone. Taking two *srutis* from the *vikrita dhaivata*, *ni* at the same time becomes *kikali*; i.e., the interval between *dha* and *ni* is reduced to a semi-tone, and that between *ni* and *sa* increased to a major tone.

The scale therefore would stand thus:—

..	<i>Sa</i>	...	<i>Ri</i>	..	<i>Ga</i>	..	<i>Ma</i>	...	<i>Pa</i>	...	<i>Dha</i>	..	<i>Ni</i>	..	<i>Sa</i>
	<i>Rb</i>		<i>Gb</i>				<i>Ma#</i>		<i>Dha#</i>		<i>Ni#</i>				

Hence we find that our *vikṛita svaragrāma* differs from the English *chromatic scale* in this, that the former proceeds by semi-tones and *śrutis*, while the latter, by a regular succession of semi-tones. It should be remarked that when we adopt any other note than *śarjā* as the key-note, we find it necessary to interpose *komalas* and *tībras*; i.e., flats and sharps, according as the modulation may require one or the other, between various notes of the *śarjagrāma* or natural scale; and ultimately we find that it is divided into twelve *vikṛitas* or artificial notes. These together with seven natural notes number nineteen.

Their fondness for fiction and mythology led the *Saṁskṛita* writers to adopt allegories in their classification of notes. In consideration of their nature and extent, the notes were ranged under four castes; namely, *Brāhmaṇa*, *Kṣatriya*, *Vaiśya* and *Sudra*. Possessed of four *śrutis*, and therefore considered as principal notes, *śarjā*, *madhyama*, and *pañcama* are placed in the first class. Next in order come *riṣhava* and *dhaivata*, composed as they are of three *śrutis*. To the third class are assigned *gūndhāra* and *nishāda*, by reason of their containing only two *śrutis*. In the last class are placed the *kākalī svaras*, they being very minute divisions of notes. In assigning the notes to different castes, the *Saṁskṛita* writers were prompted by no other motive than to distinguish their different classes; the principle being analogous to, if not the same with, that on which in Western music they are arranged under four heads; namely, the major tones, the minor tones, the semi-tones, and the artificial or *chromatic* notes.

With reference to their application in the composition of *rāgas*, these notes are considered under four aspects: *bādi*, *sambādi*, *anubādi* and *bibādi*. On this subject, the information that has been furnished by the orientalists, is quite inadequate to enlighten the readers. It is our intention, and it shall be our endeavour, to give them a clear notion of these different kinds of notes, and to set forth the rules for ascertaining them as laid down by the *Saṅskṛita* authorities.

The laws with regard to *bādi*, *sambādi*, *anubādi* and *bibādi* guide us in the discernment and choice of those notes which are essentially important in the formation of *rāgas*, and which immediately determine their true nature; of those which should be admitted, and of those which should be rejected in order to avoid offending the ear by incoherence. These laws, in short, are strictly observed in the melodic progression of a *rāga* which loses its agreeable effect when any of them is least infringed. We find a parallel practice obtaining among the ancient Greeks under the name of *petteia*, a part of *melopœia*, which taught them what sounds they should reject, what they should admit, and what they ought to employ most frequently. —

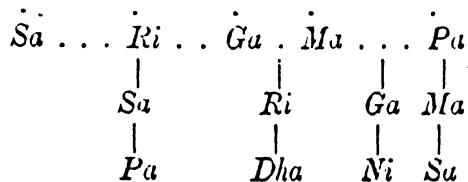
By *bādi* is meant that note which is always of the greatest utility in the formation of a *rāga*, and immediately ascertains its peculiar character. Owing to its most frequent use and permanency, it predominates over all the other notes that are admitted into a *rāga*, and plays the most important part. It behoves us to remark here that in *rāgabistāra*, or the extension of a *rāga*, the performer may use any of the subordinate

notes he chooses more copiously than the leading or essential note; but it is not entitled to the name of *bádiswara*, by reason of its failing in the other requirement—permanency. Such notes are considered mere accidental or transient ones, they only gliding upon the melodic progression without ever forming essential parts of it. From the interpretation given to the term in the *Sāṅgita Darpaṇa*, it appears that *bádi* is derived from the word *badana*, which means the power of producing *rāgas*; and the note possessing it, is denominated the *bádiswara*. The next important note is called *sambádi*. It is homogeneous to *bádi*, and has a strong affinity with it. *Sambádi* is a great auxiliary to *bádi* in announcing the nature of a *rāga*. Less in importance as it is than the leading note, it is less copiously employed than the latter, but more copiously than other subordinate notes. The latter are called *anubádi*, inasmuch as they immediately precede or follow the essential notes to which they are attached, and severally contribute, to some extent, to the development of a *rāga*. They are in their nature the means between the two extremes—concord and discord. The last description of notes; i.e., *bibádi*, analogous to the *antiphonia* of the Greeks, is such a note as appears to the ear dissonant, and if employed in any *rāga*, with which it is incompatible, destroys its melodious effect. The *bádi* is aptly represented as the sovereign; the *sambádi*, as the *mantri* or prime minister; the *anubádi*, as his attendants; and the *bibádi*, as his enemy.

It is by the aforesaid laws that we are also enabled to ascertain the relation of agreement or of disagreement between any two notes.

The notes possessing the same aggregate of *śrutis* are denominated *sambādi*; as for example, *śā* and *pa*, *ri* and *dha*, *ga* and *ni*, *ma* and *śā*. This rule is not without exception. Although both *ma* and *pa* consists of four *śrutis*, yet as they are consecutive to each other, they do not pass for *sambādi*. The foregoing rule also serves to ascertain the notes related as *sambādi*, when the change of scale requires a different modulation. For instance, should we adopt *pa* as the keynote, *ri* of the original scale would become *pa* in the new scale. Thus we see *ri* and *pa*, possessed of the same complement of *śrutis*, become *sambādi* or consonant. The *Saṅgita Darpana* has laid down another rule for ascertaining *sambādi* notes—a rule which has a direct application in both the natural scale and that formed by the change of key. The notes having eight or twelve *śrutis* intervening between them are related as *sambādi*; as for example, *ri* and *pa*, *ni* and *ma* sharp, &c. Both the rules, we think, have the same bearing, and may be included under the following general rule:—

Such notes are considered as *sambādi* as are so related to each other, that if the former is adopted as the keynote, the latter becomes the fourth in the ascending scale; whereas, if the latter is taken as the fundamental note, the former becomes the fifth in the descending scale, as appears from the following diagram:—



In the opinion of the *Saṁskṛita* writers, every two successive notes are always *bibādi* or dissonant; for instance, *dha* and *ni*, *ri* and *ga*, and so forth. The author of the *Saṁgīta Darpaṇa* holds that the notes having one *śruti* intervening between them, are also *bibādi*. In the opinion of the *Saṁgīta Ratnabālī*, the notes having thirteen *śrutis* intervening between them, are considered as *anubādi*; and those having nine *śrutis* intervening between them, as *bibādi*.

Harmony, in its modern import, is not admissible, nor is it of much importance in Hindu music; its predominant character being melody. Although notes may be combined as in harmony, conformably to the laws of *bādi*, *sambādi*, *anubādi* and *bibādi*, yet such *chords* when set to *rāgas* and *rāginīs*, far from improving and flourishing them, would rather infringe their genuine character. Mr. Willard and other eminent European authorities also subscribe to this position. With regard to the admissibility of harmony into our music, Captain Willard truly observes: "Indeed, so wide is the difference between the natures of the European and Oriental music, that I conceive a great many of the latter would baffle the attempts of the most expert contrapunctist to set a harmony to them, by the existing rules of that science." Nevertheless, Hindu music is not altogether void of harmony. Although harmony is not employed in our vocal performance, yet it is used, though very sparingly, in *śrītilaṅkāra*, a kind of instrumental grace. To explain the nature of the chords, as they are employed in Hindu music, let us distinguish between the concords of harmony and those of melody. The former are the agreeable consonances of simultaneous notes; but these are not strictly applicable to melody, which is the agreeable

relation of successive notes, and whose excellence and beauty depend on the regular disposition of chords through which it is made to pass. Such is the mechanism of the ear, that the impression of the notes which have been just heard, linger in the ear for a time sufficiently long to be blended with those that succeed, and thus to produce the effects of true harmony. T. Perronet Thompson, an ingenious writer, truly observes: "The reason why the intervals that produce harmony, produce also melody, seems to be, that *melody is retrospective harmony*, or depends on a perception of harmonical relation to sounds that have preceded. * * * * * The memory of the sounds which have just passed us, linger in the ear, and are accommodated with harmonious combinations in those that follow."

Grāma, in the musical acceptance of the term, signifies a series of notes arranged and disposed according to certain laws. It furnishes the basis in which the *śrūtis*, notes and *mūrchchhanās* inhere. In fact, the *grāma* is the condition of *mūrchchhanās*; but for it, their very reality would have been impossible. As the sounds in the *grāma* ascend and descend in succession towards acuteness and gravity, the *mūrchchhanās* naturally begin to exist. There are three such in Hindu music; and, in the opinion of some of the *Saṁskṛita* authorities, these are *śarjagrāma*, *madhyagrāma* and *gāndhārigrāma*, of which the last has now fallen into disuse.

We shall now attempt to exhibit the different modulations of the three *grāmas*; i.e., the different dispositions of *śrūtis* in the scales; and explain the rules laid down by *Saṁskṛita* writers with regard to the deduction of the *madhyama* and *gāndhārigrāmas* from the *śarjagrāma*.

Sharjagrāma is defined by the author of *Sāṅgita Darpaṇa* and other *Saṅskṛita* authorities as the scale wherein *pañchama* remains *nirvikari* or natural; i.e., keeps its proper position in the scale, and retains its full complement of *śrūtis*; and *madhyamagrāma*, as that wherein the fifth note loses one to *dha* from its full complement of *śrūtis*, and is reduced to a minor tone. Let us now consider the foregoing definition in its full bearing.

It may be asked—why do the *Saṅskṛita* writers make the *pañchama* and not any other note the basis of their definition? The reason is very clear. The first four notes are natural alike in both the *grāmas*; it is in the fifth note that change first occurs in the *madhyamagrāma*—a change by which it is distinguished from all other scales.

The foregoing definition of the *madhyamagrāma* may at the first sight appear to be inexhaustive, inasmuch as it does not include the change which *ni* undergoes by being rendered two *śrūtis* lower in the scale. But it should be remembered that the reduction of *pa* to a minor tone, precludes the necessity of mentioning the other change, as it will, under the law of progression by *śrūtis*, follow as a necessary sequence. The following diagram will show the arrangement of *śrūtis* in the *sharjagrāma* and how *madhyamagrāma* is deduced from it:—

<i>Sharjagrāma</i>	Śa . . .	Ri . .	Ga .	Ma . . .	Pa . . .	Dha . .	Ni .	Si . . .	Ri . .	Ga .
<i>Madhyamagrāma</i>	Sa	ki	Ga	Ma	Pa	Dha	Ni.	

From the above diagram, it appears that the *sharjagrāma* consists of two disjunct, but perfectly similar *tetrachords* separated by a major tone. From this, the *madhyamagrāma* is deduced by the diminution of the interval between *pa* and *dha* by one *śruti*, and by rendering *ni* two *śrutis* lower in the scale. Thus we find that the interval between *pa* and *dha* is reduced to a minor tone, and esteemed as *riṣhava*; and the interval between *dha* and *ni* to a semi-tone. In this case, the interval between *dha* and *ni* being a semi-tone, that between *ni* and *sa* must be a major tone; and it is considered as *madhyama*.

We shall now attempt to explain the construction of the *gāndhāragrāma*, and the peculiar changes set forth by the *Sāṅgita Darpana* in the disposition of the *śrutis* in the scale.

Gāndhāragrāma is deduced from the primary *grāma*, and not from the *madhyamagrāma*, as is supposed. If *ga* takes one *śruti* from *ri*, and another from *ma*, and becomes thus possessed of four; or in other words, *ri* being lowered by one *śruti*, and *ma* raised by one *śruti*, if the interval between *ga* and *ma* becomes a major tone, the scale formed with reference to it as the key-note, is denominated the *gāndhāragrāma*. It is necessary to remark here, that *gāndhāra* to be the *grāma* or fundamental note, should be reckoned as *sharja*, and, as a matter of course, should consist of four *śrutis*. The other changes characteristic of the scale are as follows:—

1st.—The four *śrutis* of *madhyama* from the interval between the fourth and the fifth in the *śarjagrāma*; by giving one to *ga*, it consists of three *śrutis*; i.e., it is reduced to a minor tone.

2nd.—*Ni* takes one *śruti* from *dha*, and another from *sa*, and becomes thus possessed of four; or in other words, *ni* being depressed by one *śruti* in the scale, and *sa* raised one *śruti* higher, the interval between *ni* and *sa* is increased to a major tone.

3rd.—*Sa* losing to *ni* one from its full complement of *śrutis*, retains three; i.e., by rendering *sa* higher by one *śruti*, the interval between *sa* and *ri* is reduced to a minor tone, and taken as *dhaivata*.

There is another change yet to be mentioned. *Dha* taking two *śrutis* from *pa*, reduces it to a semi-tone, and losing one to *ni*, becomes itself possessed of four *śrutis*. But this change is not peculiar to this *grāma*. The following diagram will show how *gāndhāragrāma* is formed from the *śarjagrāma* :—

<i>Śarjagrāma</i>	<i>Sa</i> . . .	<i>Ri</i> . .	<i>Ga</i> .	<i>Ma</i> . . .	<i>Pa</i> . . .	<i>Dha</i> . .	<i>Ni</i> .	<i>Sa</i> . . .	<i>Ri</i> .			
<i>Gāndhāragrāma</i>			<i>Sa</i>		<i>Ri</i>	<i>Ga</i>	<i>Ma</i>		<i>Pa</i>		<i>Dha</i>	<i>Ni</i> .

We hold with the author of *Ratnabali* and several other *Saṁskṛita* authorities that the word *grāma* denotes the note in reference to which the relative heights and distances of the six other notes of the octave

are ascertained. The three *grāmas* considered in Hindu music, are nothing but the first or lowest notes of the three *saptakas* to which the whole compass of the Hindu scale is limited. The very interpretation of the word *sharja* implies that it is the foundation of the *saptaka*. In so far as they pre-suppose a *sharja*, the other notes do not admit of being taken as *grāmas*. Each of the other notes, considered apart from some *sharja* underlying it, may be taken as *sharja* itself. From the above circumstances, we are warranted to conclude that *sharja* is unquestionably the primary *grāma*, in the strict sense of the term, and that all other notes are not entitled to bear the name. Such being the case, we may be asked why are then some of the instruments tuned in fourths and fifths? Properly considered, each of the other notes may be adopted as the key-note. The scales which may be thus formed, are not, strictly speaking, *grāmas*, but are esteemed as *thātas* or modes. The reason why the *vinā* is tuned in fourths is clear from the nature of the instrument. It has been already stated that, although the three *saptakas* to which the whole scope of Hindu music is confined, are considered as natural, yet the human organism of voice is not so powerful as to produce more than $2\frac{1}{2}$ *saptakas*. In imitation of vocal music, the finger-boards of our instruments also are adjusted so as to exhibit the same extent of notes. Such being the case, *ma*, which occupies the middle position in the octave; i.e., between two perfectly similar *tetrachords*, must be adopted as the key-note; otherwise the compass of notes would either fall short of or exceed $2\frac{1}{2}$ *saptakas*, allowable in practice. To be more explicit; should *vinā*, instead of being tuned in fourths, be successively tuned in thirds, seconds,

&c., the extent of notes would fall short of $2\frac{1}{2}$ *saptakas* ; and again, should it be tuned in fifths, sixths, &c., the extent would by degrees exceed the limit. It is in consequence of this limitation, that *ma* has been taken as the fundamental note in preference to others. We should therefore persuade ourselves to believe that *madhyamagrāma* originated in the peculiar construction of certain favorite musical instruments of the Hindus. Another, and perhaps the chief reason for *ma* being adopted as the *grāma*, appears to be that it is *sambādī* or concordant to *sa*, the primary *grāma* ; and that the scale formed with it requires very few *vikṛita swaras* or supplementary notes. For the same reason *pa* is also reckoned by some as a secondary *grāma*.

In the whole compass of the Hindu scale, there are twenty-one *mūrchchhanās* each *saptaka* containing seven. To exhibit them, a little dexterity is required. When each of the notes of the three *saptakas* is individually produced, it cannot be named *mūrchchhanā*. By this term we mean the extending of a note to another in the ascending as well as in the descending scale, without any intermediate break in the disposition of the *śrūtis* in the interval. In the production of *mūrchchhanās*, contiguity between the different degrees of notes is strictly observed ; for a least interruption in the continuous flow of the *śrūtis* that run through them, detracts much from the beauty and agreeableness of the *rāgas*, wherein *mūrchchhanās* are employed. The *mūrchchhanā* is defined by the author of the *Sāṅgita Darpana* to be the ascension or the descension of the seven notes in succession in the scale, which renders them fit



for producing the *rāgas*. The *murchchhanās* are, in fact, the essential ornaments of *rāgas*, and contribute in no scanty measure to their extension and development. *Rāgas* without *murchchhanās* are as flowers without fragrance. In *ālāpa* too, they play an important part.

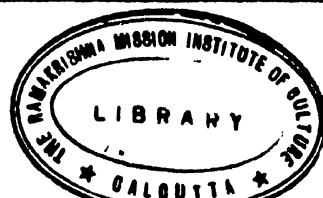
Murchchhanās may arise from any of the three *grāmathānas*. But it is the practice with us to commence the *murchchhanā* of the *sharjagrāma* from the first note of the middle octave, and that of the *mādhyaṃagrāma* from the fourth note. The following tables will show the different *murchchhanās* of the two *grāmas*, with the names assigned to them:—

The <i>Murchchhanās</i> of <i>Sharjagrāma</i> .							Their names.
Sa.	Ri.	Ga.	Ma.	Pa.	Dha.	Ni.	Uttarayātī.
Ni.	Sa.	Ri.	Ga.	Ma.	Pa.	Dha.	Uttara Mandrā.
Dha.	Ni.	Sa.	Ri.	Ga.	Ma.	Pa.	Ranjani.
Pa.	Dha.	Ni.	Sa.	Ri.	Ga.	Ma.	Manjari.
Ma.	Pa.	Dha.	Ni.	Sa.	Ri.	Ga.	Aswakrāntī.
Ga.	Ma.	Pa.	Dha.	Ni.	Sa.	Ri.	Abhiruhitā.
Ri.	Ga.	Ma.	Pa.	Dha.	Ni.	Sa.	Sudhasharjī.

<i>The Murchchhanás of Madhyamagrāma.</i>							<i>Their names.</i>
<i>Ma.</i>	<i>Pa.</i>	<i>Dha.</i>	<i>Ni.</i>	<i>Sa.</i>	<i>Ri.</i>	<i>Ga.</i>	<i>Saubiri.</i>
<i>Ga.</i>	<i>Ma.</i>	<i>Pa.</i>	<i>Dha.</i>	<i>Ni.</i>	<i>Sa.</i>	<i>Ri.</i>	<i>Drabiravá.</i>
<i>Ri.</i>	<i>Ga.</i>	<i>Ma.</i>	<i>Pa.</i>	<i>Dha.</i>	<i>Ni.</i>	<i>Sa.</i>	<i>Kalopantá.</i>
<i>Sa.</i>	<i>Ri.</i>	<i>Ga.</i>	<i>Ma.</i>	<i>Pa.</i>	<i>Dha.</i>	<i>Ni.</i>	<i>Natika.</i>
<i>Ni.</i>	<i>Sa.</i>	<i>Ri.</i>	<i>Ga.</i>	<i>Ma.</i>	<i>Pa.</i>	<i>Dha.</i>	<i>Suddhamadhyá.</i>
<i>Dha.</i>	<i>Ni.</i>	<i>Sa.</i>	<i>Ri.</i>	<i>Ca.</i>	<i>Ma.</i>	<i>Pa.</i>	<i>Íshá.</i>
<i>Pa.</i>	<i>Dha.</i>	<i>Ni.</i>	<i>Sa.</i>	<i>Ri.</i>	<i>Ga.</i>	<i>Ma.</i>	<i>Paurabí.</i>

We need not exhibit the *murchchhanás* of the *gandharagrāma*, as it has fallen into disuse. As an instance of the *murchchhanás* of the scale which comprises six notes, those of a scale from which *ni* has been left out, are represented below :—

							<i>Names.</i>
	<i>Dha.</i>	<i>Pa.</i>	<i>Ma.</i>	<i>Ga.</i>	<i>Ri.</i>	<i>Sa.</i>	<i>Chaturmasya.</i>
<i>Dha.</i>	<i>Pa.</i>	<i>Ma.</i>	<i>Ga.</i>	<i>Ri.</i>	<i>Sa.</i>	0	<i>Samblúsya.</i>
<i>Pa.</i>	<i>Ma.</i>	<i>Ga.</i>	<i>Ri.</i>	<i>Sa.</i>	0	<i>Dha.</i>	<i>Artha.</i>
<i>Ma.</i>	<i>Ga.</i>	<i>Ri.</i>	<i>Sa.</i>	0	<i>Dha.</i>	<i>Pa.</i>	<i>Chaturtha.</i>
<i>Ga.</i>	<i>Ri.</i>	<i>Sa.</i>	0	<i>Dha.</i>	<i>Pa.</i>	<i>Ma.</i>	<i>Sautramoni.</i>
<i>Ri.</i>	<i>Sa.</i>	0	<i>Dha.</i>	<i>Pa.</i>	<i>Ma.</i>	<i>Ga.</i>	<i>Chitra.</i>
<i>Sa.</i>	0	<i>Dha.</i>	<i>Pa.</i>	<i>Ma.</i>	<i>Ga.</i>	<i>Ri.</i>	<i>Udbhida.</i>



Murchchhaná is distinct from *gamaka* with which it is generally confounded, the latter being a tremulous motion of voice, produced by the rapid contraction and extension of the vocal chords. The *gamaka* is nothing but the reiteration of the same note. It is one of the several graces used in Hindu music, and plays an important part in the manifestation of a *rāga*. We shall now describe the manner of producing *murchchhaná* in vocal as well as in instrumental performance. In the former, the vowel sound of the letter from which the *murchchhaná* commences, is continued to the note to which it is intended to extend, in one unbroken stream of voice; while in the latter, the *murchchhaná* is produced by the string relating to any fret being drawn out with pressure, either by the forefinger, or by the middle finger, to express any of the succeeding notes to which it should extend.

Murchchhanás may be brought about not only in the natural scale, but also in the *vikṛita swaragrāma* or artificial scale. In all we have fifty-seven pieces of *murchchhanás* in the whole scope of the Hindu scale, both natural and artificial. In each of them, there are sixty-three pieces of *alāṅkāras*, or excellent, orderly arrangement of notes. Of the various styles of *alāṅkāras*, two instances only are given below:—

१४४०५२

Sa ri sa ri ga, ri ga ri ga ma, ga ma ga ma pa, ma pa ma pa dha, pa dha
pa dha ni, dha ni dha ni sa.

Sa sa, ri ri, ga ga, ma ma, pa pa, dha dha, ni ni, sa sa.

By *mātrá*, the *Sanskṛita* grammarians mean the measure of time in pronouncing a vowel sound. According to the authors of *Baidyashastras* or

medical treatises, it signifies the brief space of time occupied by a single beating of the pulse, or by the twinkling of an eye. But in the import attached to it in some of the musical treatises, the term denotes five times the length of a short vowel. Thus, we find there is a diversity of opinion as to the acceptation of the word *mātrā*. But whatever be the meaning assigned to it by others, in our opinion, the musicians may take any equal interval of time as a *mātrā*. The grammarians reckon four sorts of *mātrās*; namely, *laghu*, *guru*, *pluta* and *ardha*; but in *Sāṅgīta*, besides these, a fifth named *anu* is included. The *laghu mātrā* is the measure of time in uttering a short vowel; *guru mātrā* is double the length of a *laghu mātrā* or simple sound; the *pluta* is the protracted sound, being three or more times the length of a short vowel; and the *ardha* and the *anu mātrā* are respectively half and one-fourth of a *laghu mātrā*. In the present practice, the performers may adjust the value of a *mātrā* to his will and intention; but whatever be the quantity of duration he would assign to it, the *guru*, *pluta*, *ardha* and *anu mātrās* should be taken in proportion to its value. These different descriptions of *mātrās* are indispensably necessary for regulating the course of *śrūtis*, *mārchchhands*, *tānas*, *ālāpas*, *gītas* and *chchanda* or rhythm; and constitute an essential of music.

Time in Hindu music is named *tāla*. The *tālas* widely differ from the modern measures of European music. They rather resemble, though not in every respect, the rhythmical measures of the Ancients. Our *tāla* is metrically divided by a certain arrangement of *mātrās*; whereas 'Time' in

the modern music of the Western nations, observes no such division. The word *tāla* simply means the beating of time by clapping the hands. To give an accurate idea of its general signification in music, some preliminary observation is necessary. The eternal duration of time is in *Sanskṛita* called *laya*. It is beyond the power of the human intellect to conceive of such a thing independently of the external events. When any portion of infinite time is determined by the succession of two events, we are enabled to recognise it. In the acceptation in which it is taken in music, the word *laya* signifies the stream of time that runs through a piece or composition from the instant of its adoption to that when it is dropped. There are three kinds of it reckoned in music; namely, *vilambita*, *madhya* and *druta*. The *vilambita* and the *madhya laya* are respectively the slower and the quicker course of time, in respect of its normal movement, the *madhya laya*. It is when *laya* is measured conformably to *chhanda*, or regular and symmetrical arrangement of *mātrās* that it can be construed to mean *tāla*; and as a matter of course, the movement of *tāla* is determined by that of *laya*. *Tāla* follows *chhanda*, and is employed to guide its movement. It is a practice with us to beat time with a strict regard to the *mātrās* to which measures are restricted, in order to see whether the *chhanda* of a piece is moving on its proper course. Properly speaking, *tāla* is synonymous with *chhanda* or regular metre. It is from *chhanda* that *gīta* derives that regularity and symmetry which pervade it. Music without *chhanda* is just as body without soul, or coloring in painting without design. It is of such importance, that, without it, music loses all its power over the human passions. With



regard to the utility of *chhanda* in music, Nathan truly observes : " Music is designated for nobler purposes than merely to please the ear ; she is intended to speak to the judgment. But unaided by good poetry, her spell is partly broken, and the bright wreath of her fame droops and withers. Pure composition unites music and poetry in indissoluble bonds ; and so intimate is their connection, so equal their value, so indispensable the strictness of their union, that the rules of sense and propriety render them the echo of each other."

It should be here observed that at least four *mātrās* are requisite for constituting a measure ; for less than that number passes away too swiftly to enable us to perceive *laya*. We are accustomed to beat time by means of certain conventional words and letters ; and the act. of doing so is called *saṅgata*. There are various styles of *saṅgata*, according to the variety of *chhanda*.

We generally find that the Europeans who have devoted themselves to the researches of Hindu music, widely differ in their opinion as to the import of the terms *rāga* and *rāginī* ; but none has, it seems, attained any thing like an accurate idea of them. It is our intention, and it shall be our attempt, therefore, to elucidate this obscure but important subject, and to give some idea of their peculiar nature. Nathan, a renowned author of European music, holds that *rāga* signifies major mode, and *rāginī* a minor mode. In the opinion of Sir William Jones, the word *rāga* has also the same bearing. J. F. Danncley, in his Encyclopædia of

Music, says: "A mode or scale is called *major*, when its third diatonic note is composed of four chromatic degrees; or is the fifth diatonic-chromatic note of the scale, called also the *major third*; as, C—natural E—natural, C—sharp E—sharp, &c." He further observes: "A mode or scale is said to be minor when the third note, called the minor third, is composed of but three chromatic degrees; as C E—flat, D F—natural; in opposition to major, the third note of which is composed of four chromatic degrees." But the acceptation in which *rāga* and *rāginī* are taken by us, widely differs from the aforesaid definitions, a mode rather resembling our *thāta*. We shall here cite a passage from Captain Willard, an accomplished scholar of Hindu music, to bear out our opinion. He says: "The word 'mode' may be taken in two different significations, the one employing manner of style, and the other a key; and, strictly speaking, this latter is the sense in which it is usually understood in music. Mode in the language of the musicians of this country (India) is in my opinion termed *thāta*, and not *rāga* or *rāginī*."

In the opinion of Dr. Cary, the word *rāga* signifies tune. But Willard says: "It is not strictly a tune according to the acceptation of the word." Danneley defines tune as follows: "The most general idea attached to this word is that of piece of music composed of a certain number of melodic phrases joined by regular and symmetrical forms and terminating in the same key with which it begins." But *rāga*, according to its imports in Hindu music, does not strictly observe any such regularity and symmetry in its composition; nor does it always begin with the key in



which it terminates. How can then the term, "tune," be considered synonymous with *rāga*? It is somewhat like our *gata*. A *gata* is rhythmically divided by *tāla*; as a tune is divided into equal portions by bars. In a Hindu *rāga*, there is no fixed rule with regard to *tāla* or rhythmical progression; and, as a matter of course, it needs not to be divided by bars, which mark the exact measurement of time. *Tāla* is essentially necessary for the formation of a *gata*; while no such necessity exists with regard to *rāgas*. The different kinds of sounds; namely, the short, the long, and the protracted, ranged and disposed in various successions, regular and irregular, suffice to constitute *rāgas*; nor can *rāga* be construed into song; since various songs may be set to a particular *rāga*. On this point, Willard truly observes:—"It is not likewise a song, for able performers can adapt the words of a song to any *rāginī*; nor does a change of time destroy its inherent quality, although it may so far disguise the *rāginī* before an inexperienced ear as to appear a different one." It is when words are set to a *rāga*, and when rhythm given to it, that it can mean a song.

Again, *rāga* is not *thāta*, as some suppose. *Thāta* is not a *Saṁskṛita* but a *Prākṛita* word, and means a mould. As in a mould, certain ingredients, variously mingled, may be wrought into articles of various kinds, so in a *thāta*, the notes, arranged in different but peculiar orders of succession ascending or descending, with their various *murchchhanās* may be formed into a variety of *rāgas*.

The following extract from Willard will corroborate our position :—
 “ As amongst us there are two modes, the major and the minor, so the natives have a certain number of *thātas*, to each of which two or more *rāgas* or *rāginis* are appropriated. If these signified mode, each should require a different arrangement, which is certainly not the case. Any one may convince himself of this, by procuring a performer on the Sitar. This instrument has movable frets that are shifted from their places, so that when the instrument is properly adjusted, the fingers of the left hand running over them produce those tones only which are proper for the mode to which the frets have been transferred, and no other. Let the Sitar-player be desired to play something in the *rāginī Ālāhiyā*, and after he has done that, tell him to play some other *rāginī* without altering the frets, and it will be seen that other *rāginis* may be performed on the same *thāta*. On the other hand, after he has played *Ālāhiyā*, let him play *Lalita* or *Bhāiravi* or *Kāphi*, &c., &c., and he will be obliged to alter the *thāta* or mode by shifting the frets. A *thāta* comes nearest to what with us is implied by a mode, and consists in determining the exact relative distances of the several sounds which constitute an octave, with respect to each other; while the *rāginī* disposes of those sounds in a given succession, and determines the principal sounds. The same *thāta* may be adapted to several *rāginis*, by a different order of succession; whereas no *rāginī* can be played but in its proper *thāta*.”

Rāga should not likewise be confounded with *grāma*; in a *grāma*, there may exist numerous *rāgas*. It is rather similar to the English scale. —

In the import attached to it by the sage *Bharata* and other *Saṁskṛita* authorities, *rāga* signifies an effect on the mind, produced by the agreeable relation of successive notes; each *rāga* having some affinity with certain feeling or affection of the mind. To all those that have no insight into Hindu music, this definition will not appear quite intelligible. We therefore attempt to define it in a manner which will enable them to understand the nature of the thing. By *rāga* is implied the agreeable effect of any determinate succession of notes, employed with a strict regard to the laws of *bādi*, *sambādi*, *anubādi* and *bibādi*, arranged with *mīrchchhanās*, and of proportional lengths with respect to the nature of the *layā*, or the *ad libitum* movement that runs through its full time. It is not confined to regular measure. It has some resemblance to the melody of the ancient Greeks, which was conducted on the same principle as our *rāgas*. In the composition of melody, as we have already stated, they were guided by the rules of *melopœia* which taught them to discern and choose those sounds which should be rejected, those which should be admitted, and those which should be most frequently employed. In our *rāgas*, we also observe the same rule. With reference to its influence on the human mind, the melody was classified into three species; namely, the *systaltic*, the *diastaltic*, and the *enchastic*. Our *rāgas* likewise vary according to different *rāsas* or sentiments. These are usually enumerated *śrīngāra* or love, *hāsyā* or mirth, *karunā* or tenderness, *raudra* or anger, *vīra* or heroism, *bhayānaka* or terror, *vibhatsa* or disgust, and *adbhuta* or surprise.

With regard to their composition, the *rāgas* and their variations are divided into three *jati* or species: *sūddha*, *sūlāṅka*, and *saṁkīrṇa*.

The *śuddha rāgas* are such as are simple and original; the *śālāṅka* are those that bear an impress of some other *rāga*; and the *saṅkīrṇa* are such as are compounded of *śuddha* and *śālāṅka*. These are again sub-divided into three classes; namely, *sampūrṇa*, *oraba* and *khūraba*. All those *rāgas* whose scale consists of seven notes, in any fixed succession whatever, come under the first class; those whose scale comprises six notes, belong to the second class; and those whose scale is composed of five notes, fall into the last class.

The three prominent notes in each *rāga* are called *graha*, *nyāsa*, and *añśa*. The note with which a *rāga* begins, is named *graha*; that in which it ends, *nyāsa*; and that which is most frequently used and predominates over all the other notes, *añśa*. The latter is the same as *bādi*, and is the origin of the *graha* and *nyāsa*. According to the *Saṅskṛita* authorities, the same note should be the *graha* and *nyāsa*; but in modern practice, this rule is not strictly observed.

Rāgas are not sung more than once in their simple form, but are varied on their repetition by *tānas*, performed by means of *murchchhanis* and *gamakas*. These are not considered essential to *rāgas*, but are introduced to embellish them according to the pleasure of the performer, with this restriction that in such graces, he should always confine himself to peculiar notes of the *rāgas*. It should be observed in passing that in the formation of a *rāga*, at least five notes are required; while two notes may go to constitute a *tāna*. *Tānas*, as applied to *rāgas*, are of a

similar nature to those of a song, with this chief distinction that in the former they do not follow any regular measure; whereas in the latter they do so. Of *tīnas* there are two species: *śuddha* and *kuta*, each comprising a great variety of styles.

It is a practice with singers, before commencing a song, to develop the character of the *rāga* to which it is set, by means of *gamakas*, *murchchhanās* and *tānas*. Such a practice is called *alāpa*, in which the performer should adhere to the notes peculiar to the *rāga*, and pay strict attention to the laws of *bādi*, *samvādi*, *anubādi*, and *bibādi*, as also to *añśa*, *graha*, and *nyāsa*. In *alāpa*, there is no fixed rule with regard to *tāla*; but the notes should be of proportional lengths with respect to the nature of the *laya*, or the *ad libitum* movement that runs through its full time. *Alāpa* like *gīta* is arranged into four parts, called *barnas*. The first part where the notes glide on slowly so as to manifest the character of the *rāga*, is called the *asthayi*; the second part where the singer ascends to a higher scale, the *antarā*; the third where both *asthayi* and *antarā* are blended together, the *sanchārī*; and the fourth where the *rāga* is dropped, *ābhoga*.

Rāga, when rhythm is given to it, receives the character of *gīta*, the essential elements of the latter being notes and *mātrās*. The name of *gīta* applies to all measured strain of music, whether vocal or instrumental. The most essential characteristics of *kānta-gīta* or vocal music are *ragāṅga*, *bhaṣāṅga* and *kriyāṅga*; i.e., *rāga*, language and activity of execution; while all other qualifications required in it, pass under the name of *upāṅga*, or secondary characteristics. These, when combined with good taste,

compose the maximum of vocal excellence. Of vocal music, there are various styles, such as *svagrāma*, *tribata*, *visnupada*, *dhrubapada*, and many others.

There are four principal systems of *Saṅskṛita* music, of which the first is derived from *Brahmā*; the second from *Bharata*; the third from *Hanumananta*; and the fourth from *Kalvinatha*. The best and most primitive of these systems is that of *Brahmā*. Besides these, there are several other minor systems, such as those of *Mataṅgaja*, *Kahala*, *Somesvara*, *Devardja*, *Kshetrardja*, *Bhojardja*, &c. These are all very ancient, and have been deduced from the four principal ones. On the aforesaid systems, primary and secondary, again, have been built many excellent and valuable works on music, among which the *Saṅgita Darpana* by *Damodaramisra*, the *Saṅgita Nārāyaṇa* by *Nārāyaṇadeva*, the *Saṅgita Ratnākara* by *Sārāṅgadeva*, and the *Nartaka Nirṇaya* by *Pundarika Bichchhala* are much extant among us.

But we find a diversity of opinion as to the system, according to which music has all along been practised. In fact, we do not conform to any particular system in our present practice, but are guided by rules and directions from various authorities.

In the opinion of the best and greatest of authorities, the six original *rāgas* are named *Śrīrāga*, *Vasanta*, *Panchama*, *Bhairava*, *Megha* and *Nattanārāyaṇa*, and are restricted for their performance to particular times and seasons. They are each represented as a demi-god, wedded to six *rāginīs* or nymphs. We shall give their personifications and descriptions in the course of the book.

Before we finish this Introduction, a few observations need to be made on the Indian system of notation, and a description of the signs and symbols that have been used in this book, should be given. The notation extant among us is not a recent invention, but is found to occur in the *Rāgabibodha*—a fact which proves that it has its origin in an age beyond the light of authentic history. As a proof of its antiquity, we beg to refer you to a printed form of notation, written in the oldest *Saṅskṛita* character, of *Vasantarāga* in Sir William Jones' Musical Modes of the Hindus in the Asiatic Researches. Owing partly to long disuse, and partly to the loss of authorities, the notation has come down to us in a crippled form, many of its signs and symbols having become obsolete, or having been buried in the depth of time. Had it not been the case, the practice of *Saṅskṛita* music would not have been almost wholly lost, and its rich treasures would not have suffered so much wreck. To impart our music in its present form, a permanent character, and to facilitate the acquisition of its knowledge, we have thought it advisable to revive our ancient national notation, with such modifications and improvements as are necessary for adapting it to modern requirements.

In imitation of the original *Saṅskṛita* notation, we represent our modern music by means of one line, with the initials of the seven notes, and with certain signs suited for the purpose. We have also three-lined notation extant among us. This is an innovation introduced by Professor Kshetra Mohana Goswami, for the reason that the three *saptakas* to which Hindu music is confined, are very aptly represented by three lines; the notation in

one line is however sanctioned by ancient usage. We might be asked the reason why we do not introduce the English system of notation into our music. To this we reply that European music being of a different nature from Hindu music, the notation that obtains in the former is quite unfit for representing the latter. It is generally admitted that every civilized nation that has a music of its own, has also a peculiar system of notation for representing it. Whatever the nature and form of that system, be it a rude, or be it an advanced one, it is well adapted to the peculiarities of the music it is intended to express, and can by no means be aptly rendered into the notation of another nation, however improved and scientific it may be, without the latter being subjected to some modifications. Our system of notation, it must be observed, is simple and convenient, and satisfies all practical requirements. If we were to adopt the English notation with some modifications for *śrutis*, some more for *murchchhanās* and various other graces, and some more for a great variety of *tālas*, &c., how cumbrous and complicated it would appear! Surely, it would be more difficult of comprehension than our national system.

The notes constituting a *saptaka*, are generally indicated by *sa*, *ri*, *ga*, *ma*, *pa*, *dha*, *ni*, which respectively correspond with the notes of the *diatonic* scale, C, D, E, F, G, A, B.

The three *saptakas*, which are commonly used in Hindu music, are represented in the *stabaka* or staff below :—

C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

The first seven notes that have the dots *under* them, belong to the *mandra* or lower *saptaka* ; the next seven notes to the *madhya* or middle *saptaku* ; and the last seven notes that have the dots *over* them to the *tāra saptaka*. Among the three *saptakas*, the *madhya saptaka* is the standard. If we require to note down *saptakas* higher or lower than the three already shown, as many dots must be used *over* or *under* the notes as they are higher or lower than the middle or standard *saptaka*. Thus, the note \ddot{C} would indicate that this \ddot{C} is two *saptakas* higher than the corresponding note of the *madhya saptaka*, or one *saptaka* higher than the corresponding one of the *tāra saptaka*. Similarly, $\underset{\cdot\cdot}{C}$ would show that this $\underset{\cdot\cdot}{C}$ is two *saptakas* lower than the corresponding note of the middle *saptaka*, or one *saptaka* lower than the similar one of the *mandra saptaka*.

The three *saptakas* noted down in the above staff, are sufficient for the purpose of our vocal music. The provision for more *saptakas* than three is required for representing instrumental music, or the music of other nations.

The *patikā* (♯) is the sign for *tīra swaras* or sharps, and the *trikona* (△) is for *komala swaras* or flats, both of which are placed upon the notes. Thus, $\overset{\text{♯}}{F}$ stands for F sharp, and $\overset{\Delta}{D}$ for D flat

When the signs for *tīras* and *komalas* have a dot upon their head, they represent *atitīra* (very sharp) and *atikomala* (very flat). Thus $\overset{\cdot}{\overset{\cdot}{F}}$



stands for very sharp F, and $\overset{\Delta}{D}$ for very flat D. *Atittva* and *atikomala* are the minute divisions of notes used in some of our melodies.

There are, let us recapitulate, three species of *mātrās* ; namely *rhaswa* *dirgha* and *pluta*. The measure of time in pronouncing a short vowel, is called the *rhaswa mātrā* ; *dirgha mātrā* is twice the length of a short vowel, and *pluta mātrā*, three or more times the length of a short vowel. They are respectively represented by one, two and three or more perpendiculars, which are placed upon the notes ; thus $\overset{|}{C}$, $\overset{||}{C}$, and $\overset{|||}{C}$, $\overset{|}{D}$, &c., &c., *rhaswa mātrā* is again divided into *ardha* (i. e., half) and *anu* (i. e., quarter) *mātrās*. The sign (∪) for *ardha-mātrā*, called in *Saṁskṛita* *ardha-chandra-chinha* or crescent, and that (x) for *anu-mātrā*, called in *Saṁskṛita* *dhamaru-chinha*, are placed upon the note ; thus, $\overset{\cup}{C} \overset{x}{D} \overset{\cup}{C} \overset{x}{D} \overset{\cup}{C} \overset{x}{D}$ &c., &c.

If two or three notes are written in one place, but if the sign for *mātrā* falls only upon the first note, and the notes that succeed it are tied together by a sign of *bandhani* ($\overline{\quad}$), all the notes placed after the first note, should be expressed according to the value of that note ; e. g.,

$\overset{|}{C} \overset{|}{D} \overset{|}{E}$. Again, if one or two notes are tied together by the sign of *bandhani*, but are not marked with the sign of *mātrā*, the sign of *mātrā* falls upon a separate note placed after them. In such case, the note on which the sign of *mātrā* is given, embraces its previous notes in the same

proportion of time, e. g., \overline{CD} E. Sometimes, the sign of *mātrā* falls

in an empty place—a place where there is no note. In such case, time must be allowed up to the vacant place; e.g., $\overline{\text{C D E}}$ $\overline{\text{F}}$.

Tālas are formed from simple, compound and broken *mātrās*, from the various arrangements of which, they derive their different names; e.g., nine *mātrās* constitute the *tāla* named *ārā*; six *ektāla*, &c., &c.,

Tāla consists of two principal actions; namely, *āghāta* and *birāma*—the beating and the rest. The sign of the former (◡) and that (◦) of the latter are placed upon the sign of *mātrā*; thus:— $\overset{\text{◡}}{\text{C}}$ $\overset{\text{◦}}{\text{C}}$.

According to *Saṅskṛita* music, the first beating of a *tāla* is named *sama*, the sign of which (+) lies upon the sign of *mātrā*, and is represented thus:— $\overset{+}{\text{C}}$. The space of time from *sama* to *birāma* is called in *Saṅskṛita* a *mancha*. Every *mancha*, according to the number of *mātrā*, is divided by perpendicular lines, called *bibhājuka rekha* (|), which might be expressed in English as bars.

The *padma chinha* (::) or the sign of the lotus-flower indicates the completion of a melody, a song or an air.

EXAMPLES OF *TĀLAS* USED IN THIS BOOK.

Dvātrīti or 4
mātrās to the
bar.

+	◡	◦	◡	+	◡	◡	◡
C	E	G	D	E	G	D	D

|

Six Principal Ragas of the Hindus.



Lith. and print by Kishorendra Das.

SRIRAGA.

श्रीरागस्यध्यानम्।

लीलाविहारेण बनान्तराले चिन्वन् प्रसूनानि वधूसहायः।

विलासवेशो धृतदिव्यमूर्तिः श्रीराग एषः कथितः कवीन्द्रैः॥

Six Principal Rāgas of the Hindus.

The Meditation of Sri Rāga.

The demi-god Sri Rāga famed all over the earth sweetly sports with his nymph, gathering fresh blossoms in the bosom of yon grove, and his divine lineaments are distinguished through his graceful vesture.

This Rāga is sung in the Dewy Season, generally in the evening.

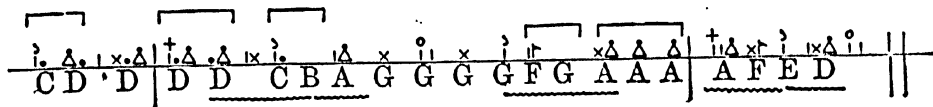
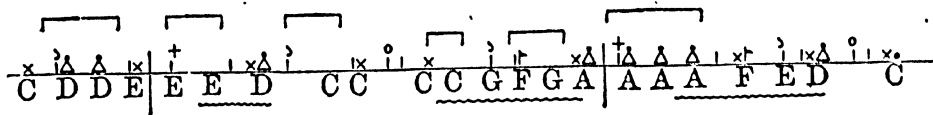
Six Principal Ragas of the Hindus.

SRÍ RÁGA.

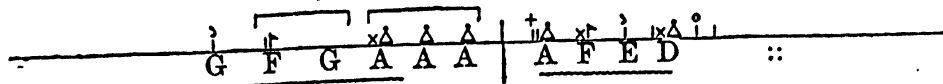
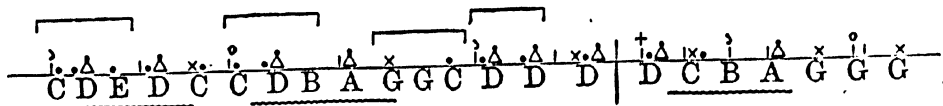
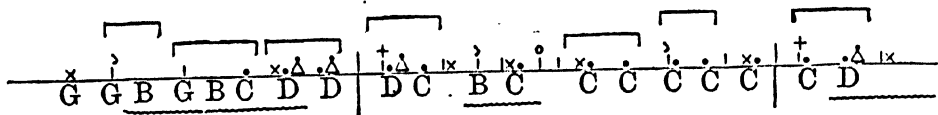
TÁLA ÁRÁ.

$$(\hat{D} \quad \hat{F} \quad \hat{A}')$$

ΑΣΤΗΑΥΙ



Antara'.



Six Principal Rāgas of the Hindus.

(1)

Srīrāga.

Of the six original *rāgas*, *Srīrāga* is the first. Its performance is restricted to the dewy season. It is a practice with us to sing it at the close of the day, with the use of three *vikritas*: a-very flat, d-very flat, and f-sharp. There is no necessity of f-natural in its performance. Quartertones enter into its composition, d and a being rendered three *srūtis* lower than in the *śarjagrāma*. It belongs to the class, called *sampūrṇa*. It has c for its *bādi*, and d-very flat for its *sambādi*, while it begins and ends with c. Some of the musicians sing it with **d-very flat** as its *bādi* and a-very flat as its *sambādi*. In Southern India it is performed at noon with the omission of e and a.

Six Principal Rages of the Hindus.



Lith: and print by Krichbury Doss

BASANTA

Calcutta.

Six Principal Ragas of the Hindus.

The Meditation of Basanta Raga.

This Raga is represented as being of a golden hue, dressed in yellow garments and having his ears ornamented with the blossoms of the mango. His lotus-like eyes are rolling round and are of the colour of the rising Sun. He is loved by the females.

This Raga is sung in the Spring.

Six Principal Rāgas of the Hindus.

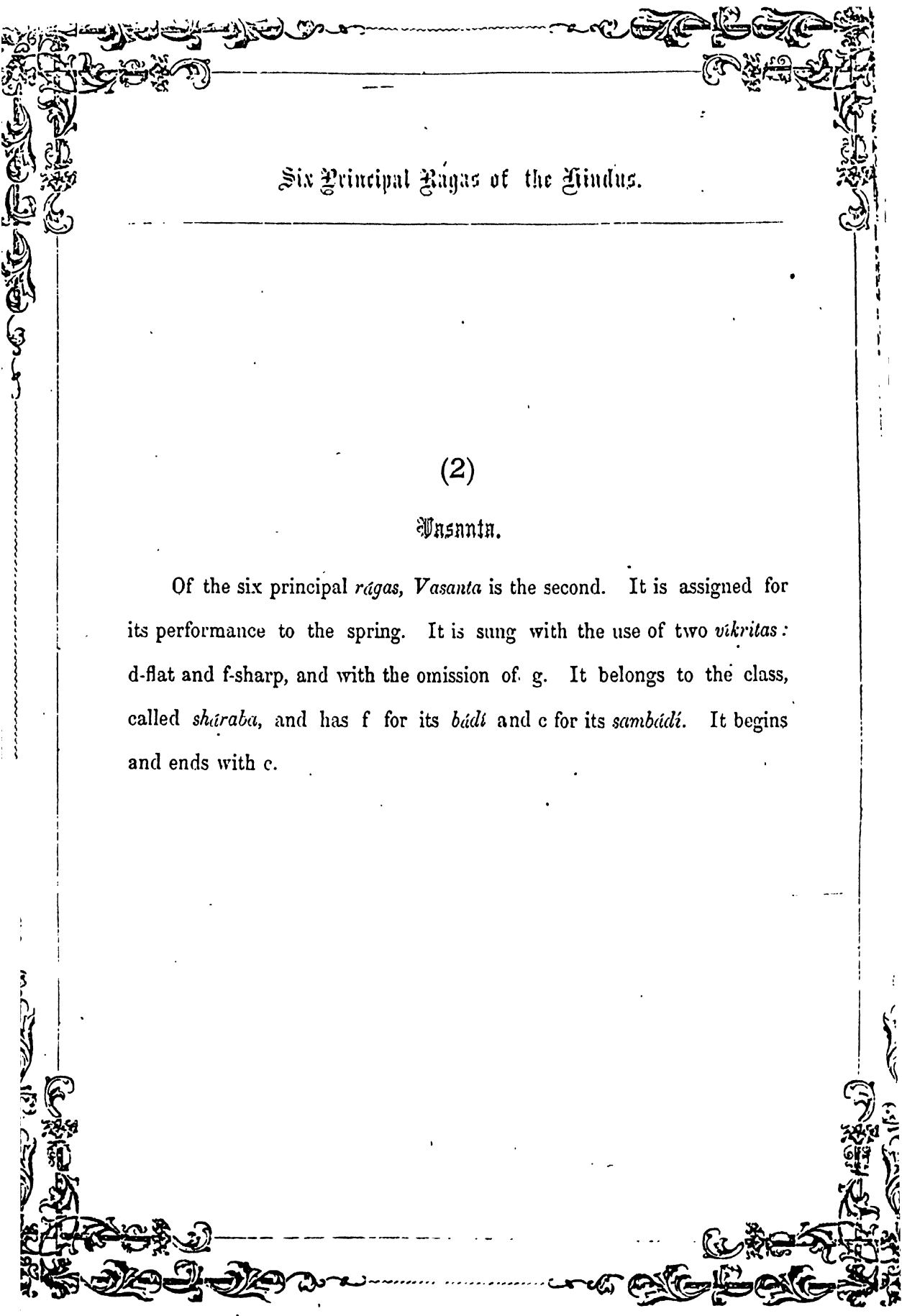
TÁLA ÁRÁ.

ÁSTHAYÍ

[illegible]

$\frac{x}{F} \frac{1}{A} \frac{x}{C} \frac{1}{C} \frac{1}{C} \frac{1}{C} \frac{1}{C} \frac{1}{B} \frac{1}{A} \frac{1}{C} \frac{1}{B} \frac{1}{D} \frac{1}{B} \frac{1}{A} \frac{1}{F} \frac{1}{E} \frac{1}{E} \frac{1}{E} \frac{1}{E} \frac{1}{E}$

$\overbrace{F A}^{\text{I}} \overbrace{F A}^{\text{II}} B C \overbrace{B D C}^{\text{III}} C \mid \overbrace{B A F E D C}^{\text{IV}} \dots$



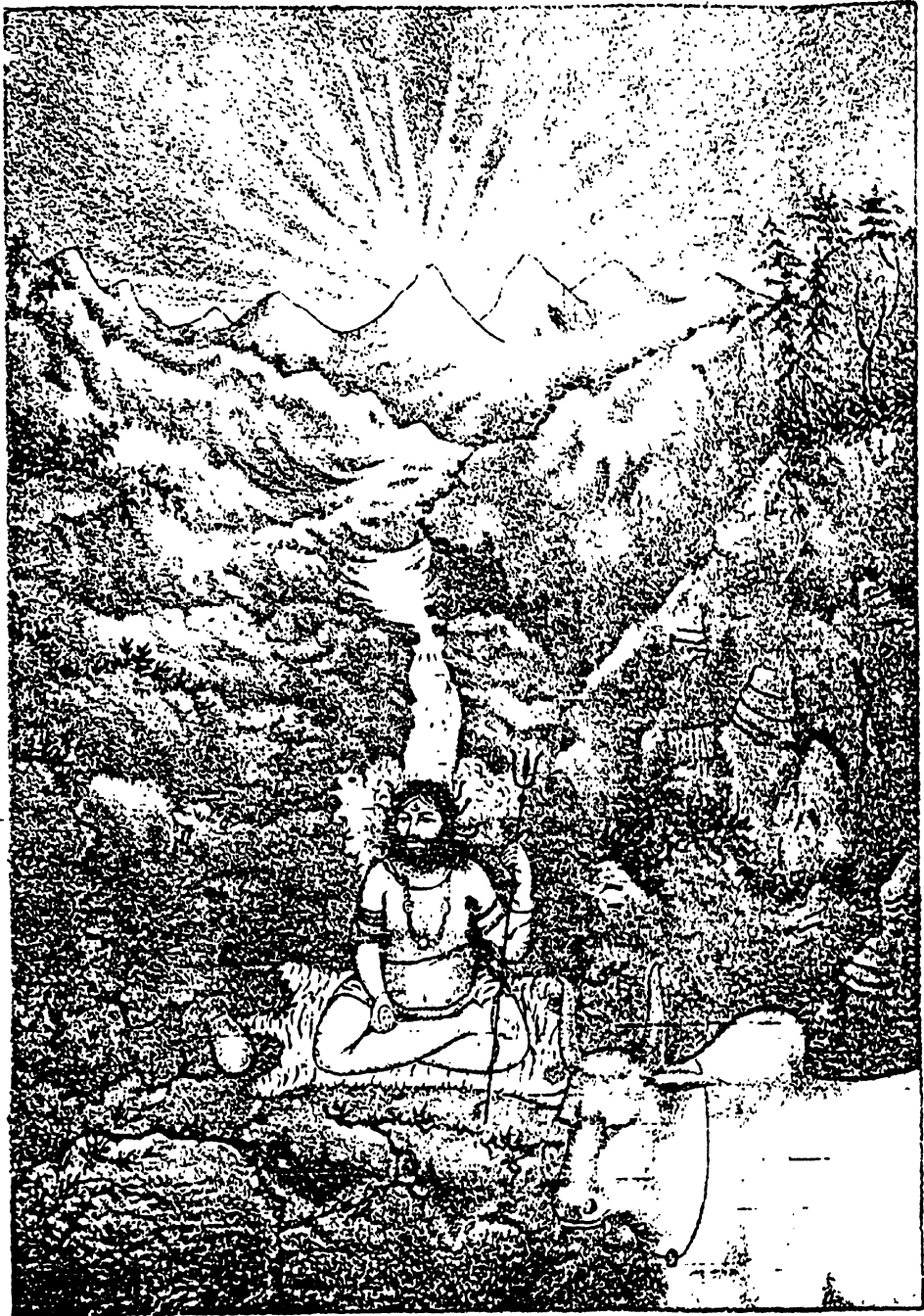
Six Principal Rāgas of the Hindus.

(2)

Vasanta.

Of the six principal *rāgas*, *Vasanta* is the second. It is assigned for its performance to the spring. It is sung with the use of two *vikritas*: d-flat and f-sharp, and with the omission of g. It belongs to the class, called *shūraba*, and has f for its *bādī* and c for its *sambādī*. It begins and ends with c.

Six Principal Deities of the Hindus.



Lith: and print. by Christiany Doss.

BHAIRABA

Calcutta.

भैरवरागस्य ध्यानम्।

गङ्गाधरः शशिकलातिलकस्त्रिनेत्रः सर्पैर्विभूषिततनुर्गजकृत्तिबासाः ।

भास्वच्चित्रलकर एष नृमुण्डधारी शुभ्राम्बरो जयति भैरवरागराजः ।

Six Principal Ragas of the Hindus.

The Meditation of Bhairaba Raga.

The representation of this Raga mostly resembles that of Mahadev. He bears the Ganga on his head. His forehead is adorned with the crescent moon. He has three eyes. His body is encircled all over with serpents. He wears white clothes. Holds a shining trident in one hand, and human skull in the other.

This Raga is sung in the Autumn.

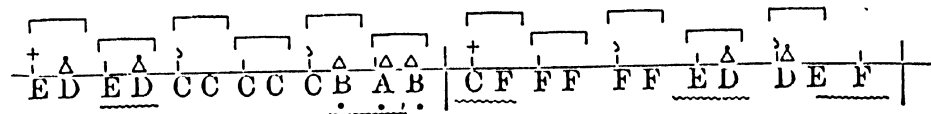
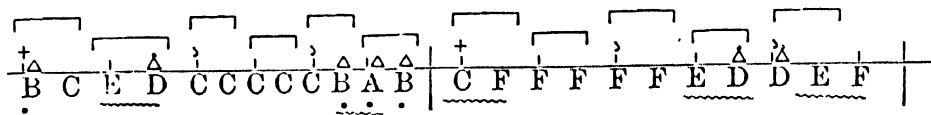
Six Principal Ragas of the Hindus.

ΒΗΑΪΡΑΒΑ.

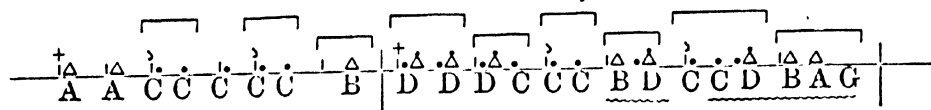
TĀLA EKATĀLĀ.

$$(\overset{\Delta}{B} \quad \overset{\Delta}{D} \quad \overset{\Delta}{A})$$

ÁSTHAYÍ



Antara'



Six Principal Rāgas of the Hindus.

(3)

Bhairavn.

Of the six original *rāgas*, *Bhairava* is the third. By some its performance is assigned to autumn, and by others to summer. In our modern practice, however, this *rāga* is not exclusively restricted to any particular season, but is sung in the morning of all the seasons. It is performed with the use of d-very flat, a-flat, b-flat. Herein also we find the application of quartertones. This *rāga* belongs to the *sampūrṇa jati*, and has f for its *bādī* or *āṇṣā*, and c for its *sambādī*. It begins with b and generally ends with c; but here it terminates with the *āṇṣā*.

Six Principal Pagas of the Hindus.



Lith: and print by Kirtlebury Doss.

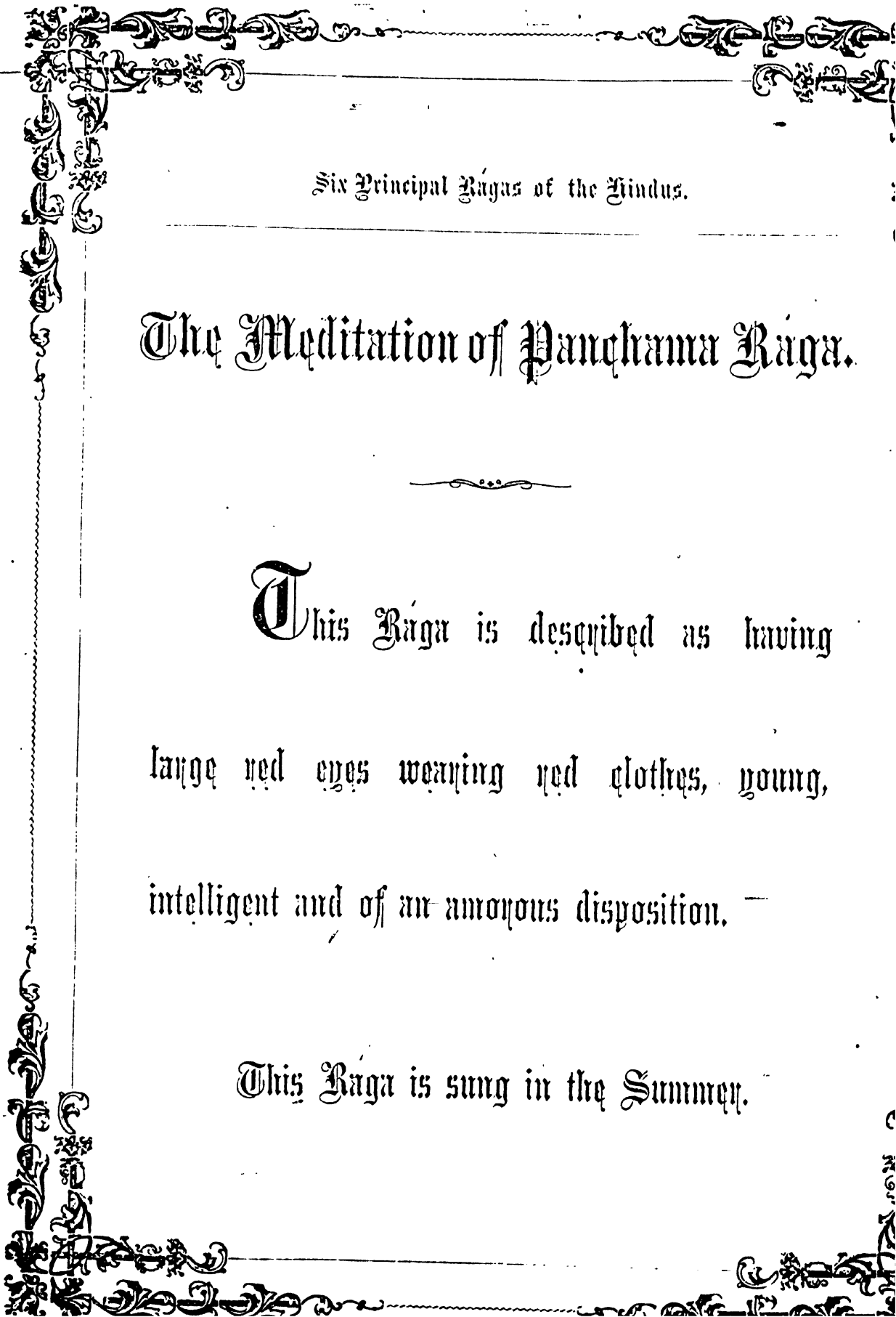
PANCHAMA.

Calcutta.

पञ्चमरागस्य ध्यानम्।

रक्ताम्बरो रक्तविशालनेत्रः शृङ्गारयुक्तस्तरुणो मनस्वी ।

सदा विभात्येष हि पञ्चभोग्यं योषित्प्रियः कोकिलमञ्जुभाषी ॥



Six Principal Rāgas of the Hindus.

The Meditation of Pancharāma Rāga.

This Rāga is described as having
large red eyes wearing red clothes, young,
intelligent and of an amorous disposition.

This Rāga is sung in the Summer.

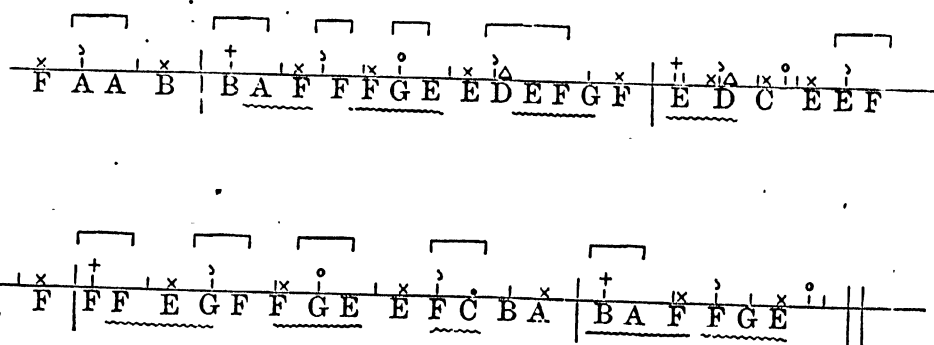
Six Principal Ragas of the Tindus.

PANCHAMA.

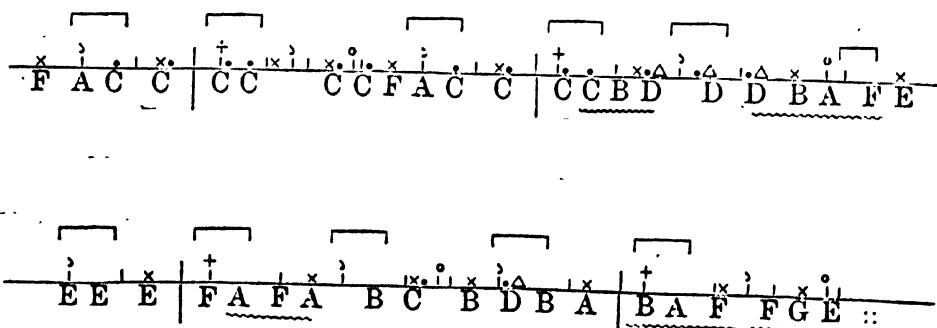
TALA ARÁ.

(Ď)

ASTHAYI



Antará.



Six Principal Rāgas of the Hindus.

(4)

Panchama.

Of the six original *rāgas*, *Panchama* is the fourth. In the opinion of some of the *Saṁskṛita* writers, its performance is considered opportune at autumn; in that of others, at summer. However, in practice, it is sung at the close of the night. There is a diversity of opinion as to the class it belongs to, some singing it in a scale comprising seven notes, others with the omission of *g*. In our performance, we conform to the former practice. In this *rāga*, only one *vikṛita*, namely *d-flat*, is used. It has *f* for its *bīdi* or *añśa*, and *c* for its *sambādi*. It begins with the *añśa* and terminates with *c*.

Six Principal Ragas of the Hindus.



Lith: and print: by Kristobury Doss.

MEGHA

Calcutta.

मेघरागस्य ध्यानम्।

विहारशीलोऽप्यतिनीलदेहो गभीरवादी प्रियकामिनीभिः।

कामातुरः पिङ्गलनेत्रयुग्मो मल्लाररागो गजवाहनोऽयम्॥

Six Principal Rāgas of the Hindus.

The Meditation of Megha Rāga.

This Rāga is represented as being dressed in blue garments. Has a grave voice and violet eyes. Rides on an elephant, and is sung in the rainy Season.

Six Principal Ragas of the Hindus.

MEGHA.

TALA EKATALA.

ASTHAYI

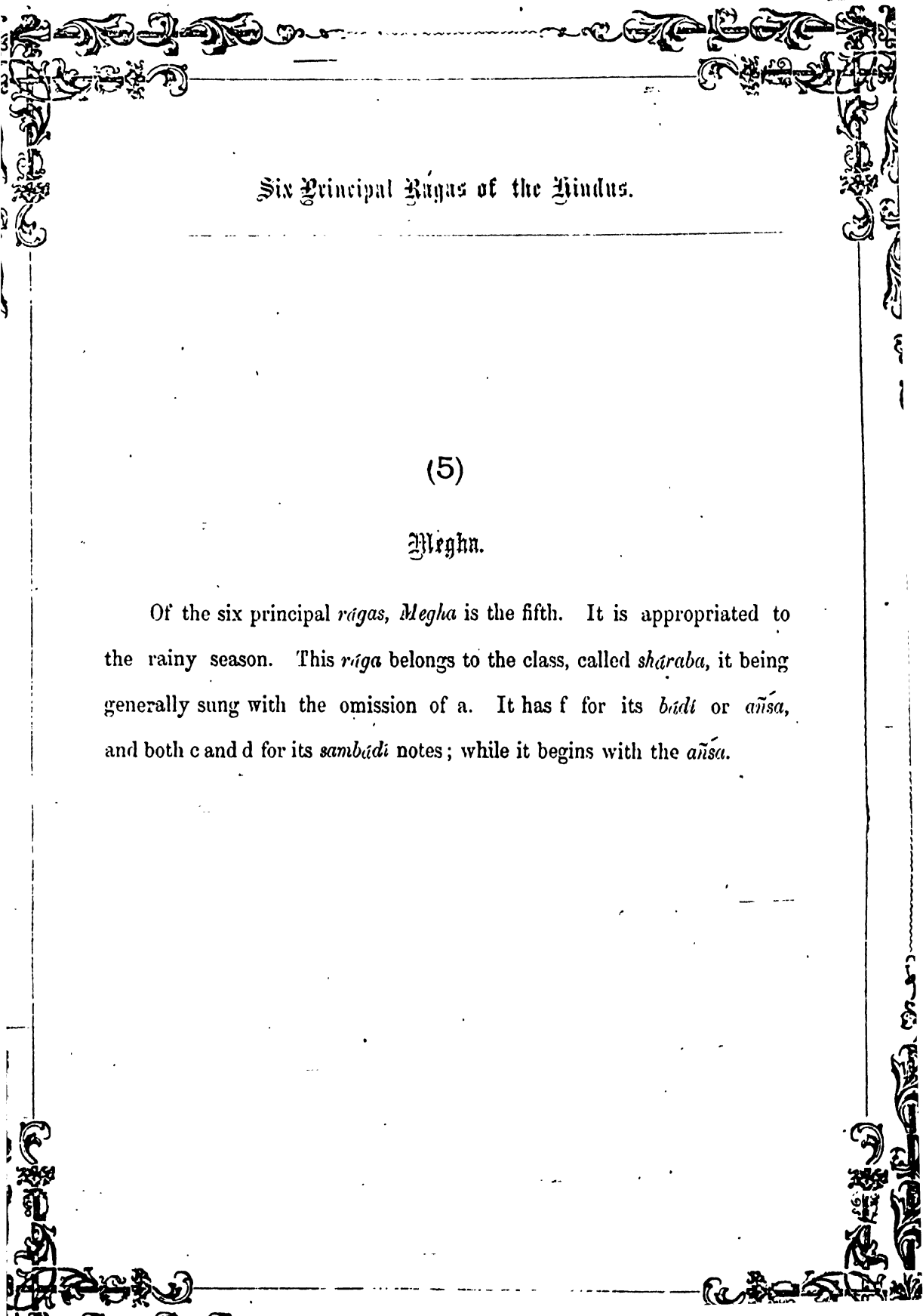
$\overset{+}{F}$ $\overset{+}{F}$ $\overset{+}{D}$ $\overset{+}{D}$ $\overset{+}{D}$ $\overset{+}{C}$ $\overset{+}{C}$ $\overset{+}{B}$ $\overset{+}{C}$ | $\overset{+}{D}$ $\overset{+}{F}$ $\overset{+}{F}$ $\overset{+}{F}$ $\overset{+}{F}$ $\overset{+}{F}$ $\overset{+}{E}$ $\overset{+}{F}$ $\overset{+}{G}$ $\overset{+}{F}$ $\overset{+}{D}$ | $\overset{+}{F}$ $\overset{+}{F}$

$\overset{+}{F}$ $\overset{+}{F}$ $\overset{+}{D}$ $\overset{+}{F}$ $\overset{+}{G}$ $\overset{+}{G}$ $\overset{+}{C}$ $\overset{+}{C}$ $\overset{+}{C}$ | $\overset{+}{B}$ $\overset{+}{G}$ $\overset{+}{G}$ $\overset{+}{F}$ $\overset{+}{F}$ $\overset{+}{F}$ $\overset{+}{E}$ $\overset{+}{F}$ $\overset{+}{G}$ $\overset{+}{F}$ $\overset{+}{D}$ ||

Antara

$\overset{+}{F}$ $\overset{+}{G}$ $\overset{+}{B}$ $\overset{+}{B}$ $\overset{+}{C}$ $\overset{+}{C}$ $\overset{+}{D}$ $\overset{+}{C}$ $\overset{+}{C}$ | $\overset{+}{D}$ $\overset{+}{F}$ $\overset{+}{D}$ $\overset{+}{D}$ $\overset{+}{C}$ $\overset{+}{C}$ $\overset{+}{C}$ $\overset{+}{B}$ $\overset{+}{G}$ |

$\overset{+}{F}$ $\overset{+}{F}$ $\overset{+}{F}$ $\overset{+}{F}$ $\overset{+}{F}$ $\overset{+}{F}$ $\overset{+}{G}$ $\overset{+}{C}$ $\overset{+}{C}$ | $\overset{+}{B}$ $\overset{+}{B}$ $\overset{+}{G}$ $\overset{+}{F}$ $\overset{+}{F}$ $\overset{+}{F}$ $\overset{+}{E}$ $\overset{+}{F}$ $\overset{+}{G}$ $\overset{+}{F}$ $\overset{+}{D}$::



Six Principal Rāgas of the Hindus.

(5)

Megha.

Of the six principal *rāgas*, *Megha* is the fifth. It is appropriated to the rainy season. This *rāga* belongs to the class, called *shāraba*, it being generally sung with the omission of a. It has f for its *bādi* or *añśa*, and both c and d for its *sambādi* notes; while it begins with the *añśa*.

Six Principal Ragas of the Hindus.

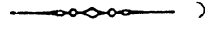


Lith and print by Krishobhary Doss.

NATTA NARAYANA.

Calcutta.

नटुनारायणरागस्य ध्यानम्।



तुरङ्गमस्कन्धनिवद्धबाहुः स्वर्णप्रभः शोणितशोणगात्रः।

संग्रामभूमौ विचरन् प्रतापी नटोऽयमुक्तः किल रङ्गमूर्तिः॥

Six Principal Ragas of the Hindus.

The Meditation of Nat-Narayan Raga.

This Raga is personified as a mighty warrior, riding on horse back in the battle-field and grasping the neck of the animal with one of his arms. His body is all besmeared with blood.

This Raga is sung in the Ullintey.

Six Principal Ragas of the Hindus.

NATTA NARAYANA.

TALA ARÁ.

ASTHAYÍ

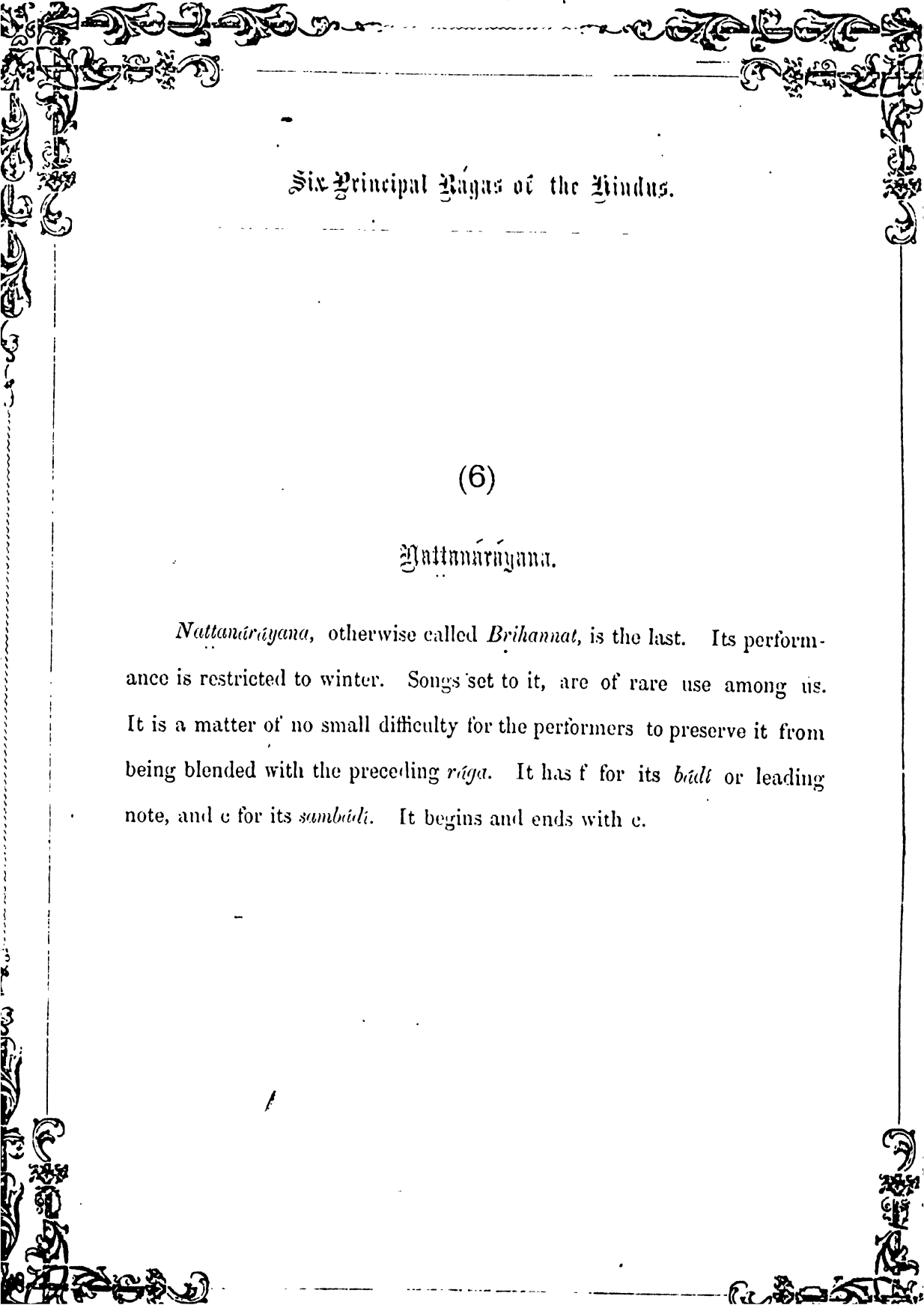
$\overset{x}{\underset{\cdot}{C}} \overset{\cdot}{\underset{\cdot}{C}} \overset{\cdot}{F} \overset{\cdot}{F} \mid \overset{+}{\underset{\cdot}{F}} \overset{\cdot}{F} \overset{x}{\underset{\cdot}{F}} \overset{\cdot}{F} \overset{\cdot}{G} \overset{\cdot}{F} \overset{\cdot}{F} \mid \overset{+}{\underset{\cdot}{E}} \overset{\cdot}{D} \overset{x}{\underset{\cdot}{F}} \overset{\cdot}{E} \overset{x}{\underset{\cdot}{G}} \overset{\cdot}{G} \overset{\cdot}{G} \overset{x}{\underset{\cdot}{C}} \mid$

$\overset{+}{\underset{\cdot}{C}} \overset{\cdot}{\underset{\cdot}{C}} \overset{x}{\underset{\cdot}{A}} \overset{\cdot}{G} \overset{\cdot}{F} \overset{x}{\underset{\cdot}{E}} \overset{\cdot}{F} \overset{\cdot}{D} \overset{x}{\underset{\cdot}{D}} \overset{\cdot}{D} \overset{x}{\underset{\cdot}{E}} \overset{\cdot}{D} \overset{x}{\underset{\cdot}{E}} \mid \overset{+}{\underset{\cdot}{E}} \overset{x}{\underset{\cdot}{F}} \overset{\cdot}{B} \overset{x}{\underset{\cdot}{D}} \overset{x}{\underset{\cdot}{C}} \mid \parallel$

Antará.

$\overset{x}{\underset{\cdot}{G}} \overset{\cdot}{G} \overset{\cdot}{C} \overset{x}{\underset{\cdot}{C}} \mid \overset{+}{\underset{\cdot}{C}} \overset{\cdot}{C} \overset{x}{\underset{\cdot}{C}} \overset{x}{\underset{\cdot}{C}} \overset{\cdot}{A} \overset{\cdot}{A} \overset{x}{\underset{\cdot}{C}} \overset{\cdot}{D} \mid \overset{+}{\underset{\cdot}{C}} \overset{x}{\underset{\cdot}{C}} \overset{\cdot}{A} \overset{x}{\underset{\cdot}{G}} \overset{\cdot}{F} \overset{x}{\underset{\cdot}{F}} \overset{\cdot}{F} \overset{x}{\underset{\cdot}{F}} \mid \overset{+}{\underset{\cdot}{F}} \overset{x}{\underset{\cdot}{F}} \mid$

$\overset{\cdot}{\underset{\cdot}{D}} \overset{x}{\underset{\cdot}{D}} \overset{\cdot}{\underset{\cdot}{C}} \overset{x}{\underset{\cdot}{C}} \overset{\cdot}{\underset{\cdot}{C}} \overset{x}{\underset{\cdot}{A}} \overset{\cdot}{G} \overset{x}{\underset{\cdot}{F}} \mid \overset{+}{\underset{\cdot}{G}} \overset{x}{\underset{\cdot}{F}} \overset{x}{\underset{\cdot}{E}} \overset{\cdot}{F} \overset{x}{\underset{\cdot}{D}} \overset{\cdot}{D} \overset{x}{\underset{\cdot}{E}} \overset{\cdot}{D} \overset{x}{\underset{\cdot}{E}} \overset{\cdot}{F} \mid \overset{+}{\underset{\cdot}{B}} \overset{x}{\underset{\cdot}{D}} \overset{x}{\underset{\cdot}{C}} \mid$



Six Principal Rāgas of the Hindus.

(6)

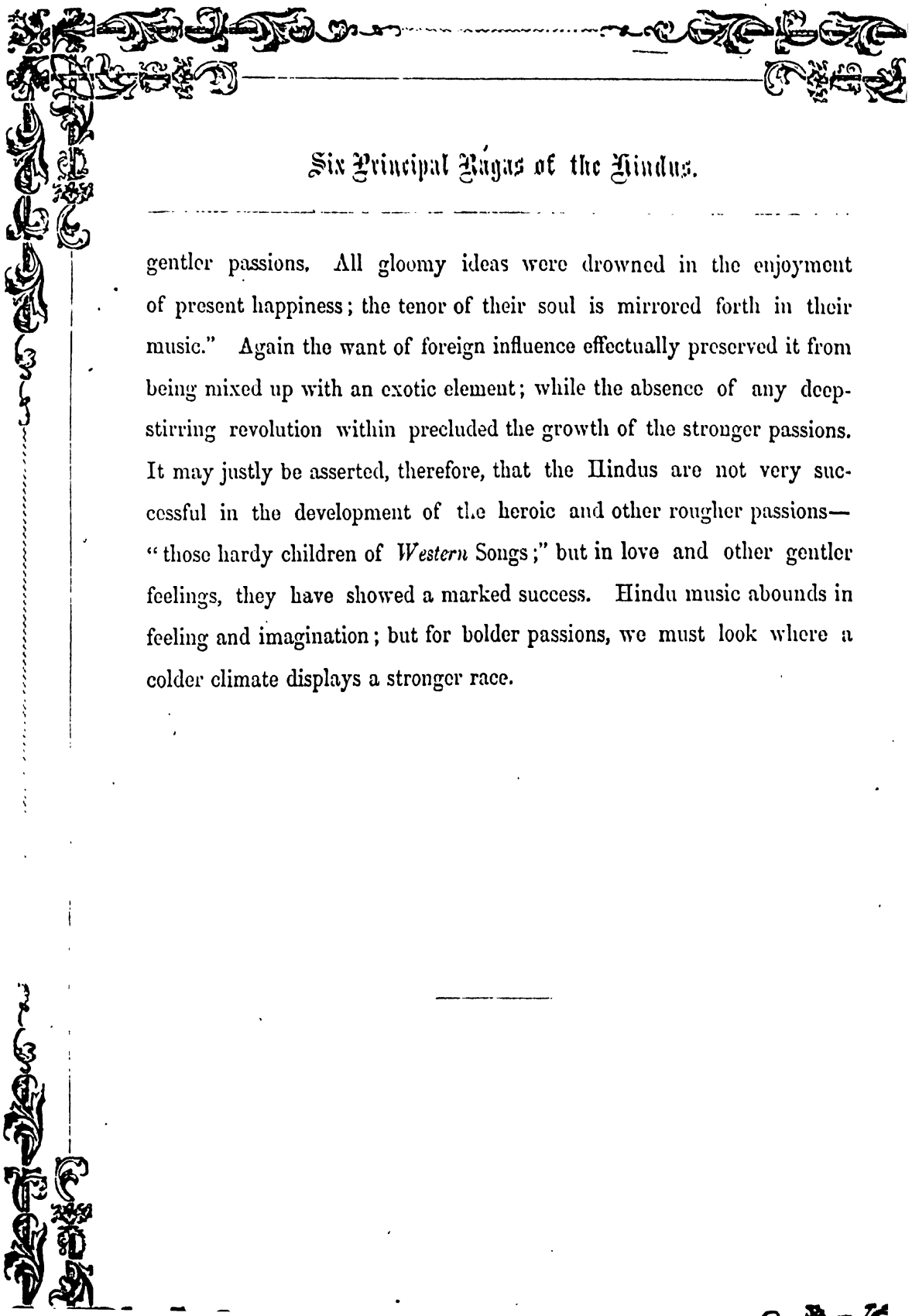
Nattanārāyana.

Nattanārāyana, otherwise called *Brihannat*, is the last. Its performance is restricted to winter. Songs set to it, are of rare use among us. It is a matter of no small difficulty for the performers to preserve it from being blended with the preceding *rāga*. It has *f* for its *bādī* or leading note, and *c* for its *sambādī*. It begins and ends with *c*.

Six Principal Rāgas of the Hindus.

These emblematical representations of the six *rāgas* are expressive of the seasons at which their performance is considered opportune, and of the feelings they are intended to awaken in the mind. These *rāgas* are all marked by a flowing ease on which their beauty hinges. Varied as they are by different sentiments, it would be doubtless interesting to characterize them. In *Śrī*, the prevailing passion is love; mildness and mirth are its principal characteristics. It may also be adapted to the expression of the heroic sentiment. *Vasanta* is also characterized by love. It is gay and sprightly. The predominant character of *Bhairava* is gravity. It is grand and contemplative, and is adapted to subjects of a sublime nature. In *Panchama*, love prevails. It is rich, feminine and delicate. *Megha* is suited to the expression of love as well as of heroism. It is solemn and grave. *Nattanārāyana* is characterized by the heroic as well as by sentiment of surprise. It is bold, vigorous and commanding.

It should, in conclusion, be remarked that our *rāgas* and *rāginīs* in general are marked by tender feelings. The fact might be accounted for by physical and other adventitious circumstances. Our Arian ancestors of the North dwelling during the Vedic age on the lap of smiling nature, and having little experience of the evils of life, their tender feelings sprang up in their mind with vigor; while the mild influence of their climate favored their growth. Everywhere they felt "the voluptuous calm and the dreamy atmosphere of the lotus-eaters' land. Their social organization at the same time gave them an ample scope for the free exercise of their



Six Principal Ragas of the Hindus.

gentler passions. All gloomy ideas were drowned in the enjoyment of present happiness; the tenor of their soul is mirrored forth in their music." Again the want of foreign influence effectually preserved it from being mixed up with an exotic element; while the absence of any deep-stirring revolution within precluded the growth of the stronger passions. It may justly be asserted, therefore, that the Hindus are not very successful in the development of the heroic and other rougher passions—"those hardy children of *Western Songs*;" but in love and other gentler feelings, they have showed a marked success. Hindu music abounds in feeling and imagination; but for bolder passions, we must look where a colder climate displays a stronger race.

APPENDIX.

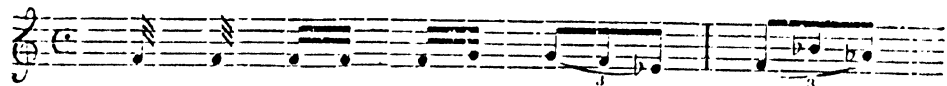
SONGS OF JAYADEVA.

वसन्तबाहार। (ॠ. ग. ध. नि।) सम्पूर्ण।

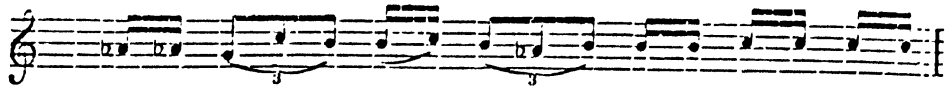
ताल मध्यमान।

ललितलवङ्गलतापरिशीलनकोमलमलयसमीरे
मधुकरनिकरकरम्बितकोकिलकूजितकुञ्जकुटीरे ॥
विहरति हरिहरि सरसवसन्ते
नृत्यति युवतिजनेन समं सखि बिरहिजनस्य दुरन्ते ॥
उन्मदमदनमनोरथपटिकबधूजनजनितबिलापे
व्यलिकुलसंकुलकुसुमममृगनिराकुलबकुलकलापे ॥
मृगमदसौरभरभसबभ्रम्वदनवदलमालतमाले
युवजनहृदयविदारणमनमिजनखरुचिर्किमुकजासे ॥

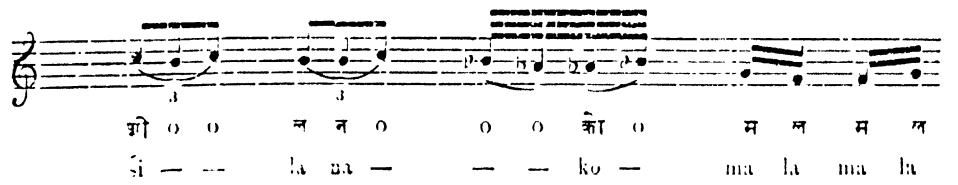
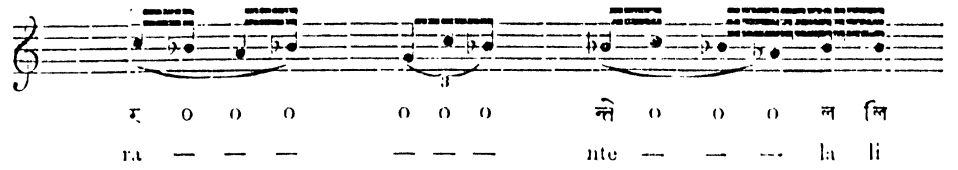
Rāga—Basantabāhāra. Tāla—Madhyamāna.

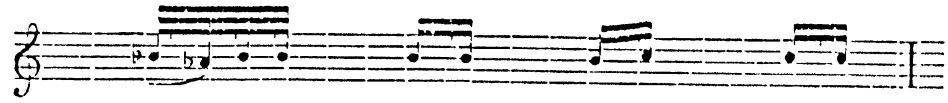


वि हर ति हरि रि हरि ० सर ०
Bi ha ra ti ha ri ri ha -- sa ra --

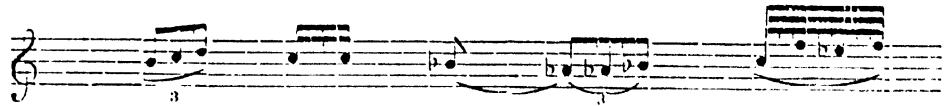


स ब स ० ० न्ते ० ० ० नृ त्य ति यु व ति ज
sa ba sa -- nte -- nri tya ti ya la ti ja





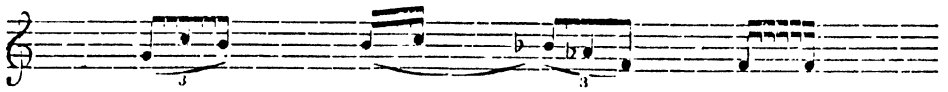
० ० म धु क र नि क र क
— — ma dhu ka ra ni ka ra ka



र ० ० बि त को ० कि ल कू ० ० ०
ra — mbi ta ko — ki la kú — —



जि ' त कु अ कु ० टी ० ० ०
ji ta ku nja ku — ti — —



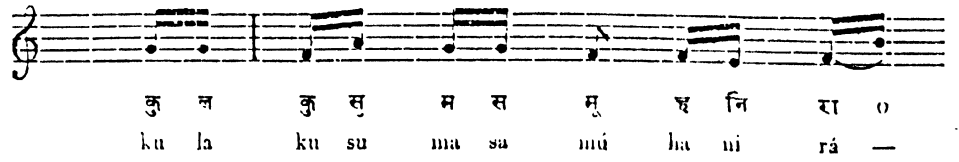
० ० ० रे ० ० ० उ न्म द
— — — re — — — nma da



म द न म नो ० र य प यि
ma da na ma no — ra tha pa thi



क ब धू ० ज न ज नि त वि
ka ba dhú — ja na ja ni ta bi



ज न हृ द य वि दा ० ० र ग
ja na hri da ya bi da — ra na

म न ० ० ० सि ज न ख ० ० ० र वि
ma na — — si ja na kha — — ru chi

किं सु क ० जा ० ० ०
kin su ka — ja — —

० ० ० ले ० ० ० ॥ ३ ॥
— — — le — — — ॥ ३ ॥

मदनमहीपतिकनकदण्डरचिकेश्वरकुसुमविकाशे ।
मिलितशिलीमुखपाटलिपटलकृतस्मरतूणविलासे ॥ ३ ॥
विगलितलज्जितजगदवलोकनतरुणकुरुणकृतहासे ।
विरहिनिकृन्तनकुन्तमुखाकृतिकेतकिदन्तुरिताशे ॥ ५ ॥
माधविकापरिमलललिते नवमालिकयातिसुगन्धौ ।
मुनिमनसामपि मोहनुकारिणि तरुणाकारणवन्दौ ॥ ६ ॥
स्फुरदतिमुक्ताजलापरिरम्भयमुकुलितपुलकितधूते ।
वृन्नावनविधिने परिसरपरिगतयमुनाजलपूते ॥ ७ ॥
श्रीजयदेवभणितमिदमृदयति हरिचरणस्मृतिसारं ।
सरसवसन्तसमयवन्द्यं मृगतमदनविकारं ॥ ८ ॥

सोहिनी (चटु) खाड़व।

ताल मध्यमान।

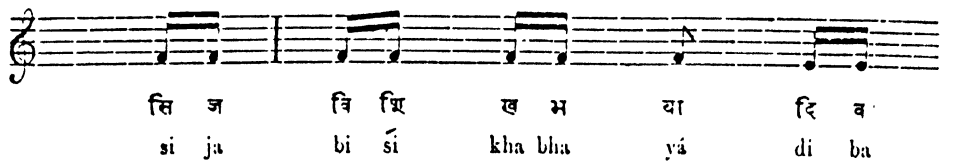
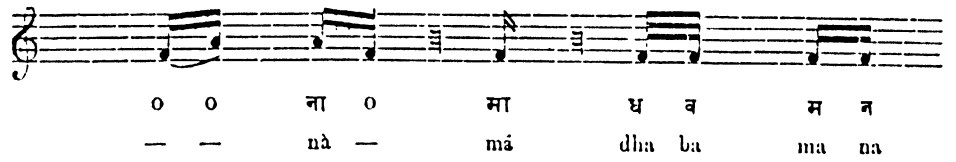
निन्दति चन्दनमिन्दुकिरणमनुविन्दति खेदमधीरं।

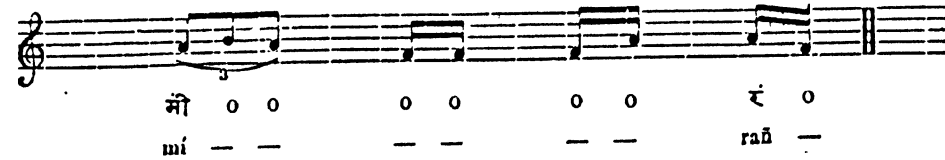
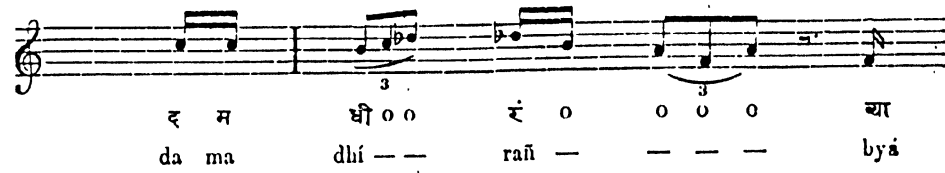
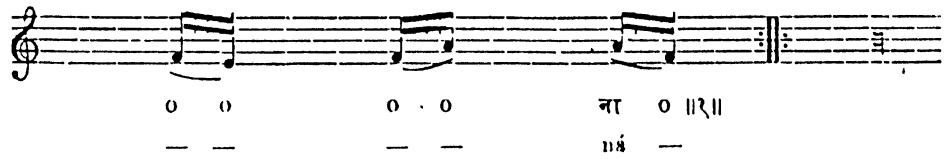
बालनिलयमिलनेन गरलमिव कलयति मलयसमीरं॥

सा विरहे तव दीना।

माधव मनसिजविशिखभयादिव भावनया त्वयि लीना॥१॥

Sohini. Tala—Madhyamāna.





अत्रितनिपतितमदनशरादिव भवदवनाय विशालं ।
 सहृदयमर्मणि बर्म्म करोति सज्जनलिनीदलजालं ॥ २ ॥
 कुसुमविशिखशरतल्पमनल्यविलासकलाकमनीयं ।
 त्रतमिव तत्र परिरम्भसुखाय करोति कुसुमशयनीयं ॥ ३ ॥
 बहति च बलितविलोचनजलधरमामनकमलमुदारं ।
 विधुमिव विकटविधुन्तुदन्तदलनगलितामृतधारं ॥ ४ ॥
 विलिखति रहसि कुरङ्गमदेन भवन्तमसमश्रभूतं ।
 प्रणमति मकरमधो विनिधाय करे च शरं नवचूतं ॥ ५ ॥
 प्रतिपदमिदमपि निगदति माधव तत्र चरणे पतिताहं ।
 त्वयि विमुखे मयि सपदि सुधानिधिरपि तनुते तनुदाहं ॥ ६ ॥
 ध्यानलयेन पुरःपरिकल्पा भवन्तमतीव दुरापं ।
 बिलपति हसति विषीदति रोदिति चञ्चति मुञ्चति तापं ॥ ७ ॥
 श्रीजयदेवभणितमिदमधिकं यदि मनसा नटनीयं ।
 हरिविरहःकुलबल्लवयुवतिसखीवचनं पठनीयं ॥ ८ ॥

खाम्बावती (नि) सम्पूर्ण ।

ताल श्लथत्रिताली ।

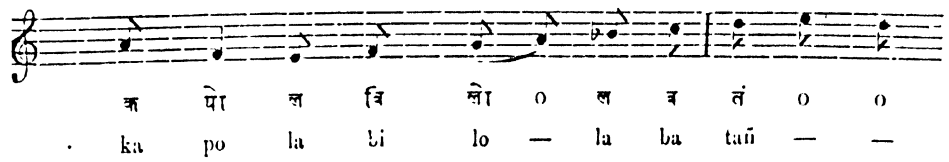
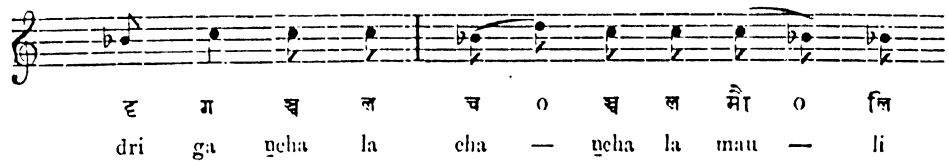
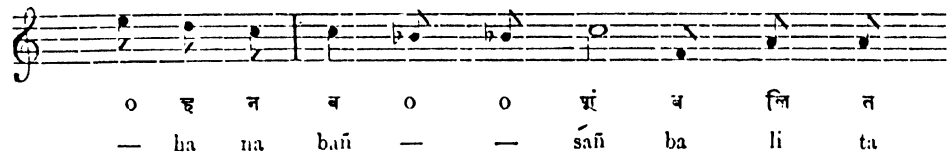
सञ्चरदधरसुधामधुरध्वनिमुखरितमोहनबंशम् ।
 बलितट्टगञ्जलचञ्जलमौलिकपोलबिलोलवतंसम् ॥
 रासे हरिमिह बिहितविलासम् ॥
 स्मरति मनो मम हतपरिहासम् ! ॥ १ ॥

Khāmvābātī. Tāla Slathatritālī.

रा ० से ० ह रि मि ह बि हि त
 ra — se — ha ri mi ha bi hi ta

बि ला सं स्म र ति म ना ० म म
 bi lá sañ sma ra ti ma no — ma ma

ह त प रि हा ० सं
 kri ta pa ri hā — Sañ



चन्द्रकचारमयु रश्मिखण्डकमण्डलवलियितकेशम् ।

प्रचुरपुरनन्दरधनुरनुरञ्जितमेदुरमुदिरसुवेशम् ॥२॥

गोपकदम्बनितम्बवतीमुखचुम्बनलम्बितलोभम् ।

बन्धुजीवमधुराधरपल्लवमुल्लसितस्मितशोभम् ॥३॥

विपुलपुलकभुजपल्लवबलयितवल्लवयुवतिसहस्रम् ।

करचरणोरसि मणिगणभूषणकिरणविभिन्नतमिस्रम् ॥४॥

जलदपटलबलदिन्दुबिनिन्दकचन्दनतिलकललाटम् ।

पीनपयोधरपरिसरमर्दननिर्दयहृदयकटाटम् ॥५॥

मणिमयमकरमनोहरकुण्डलनण्डितगण्डमुदारम् ।

पीतवसनमनुगतमुनिमनुजसुरासुरवरपरिवारम् ॥६॥

विशदकदम्बतले मिलितं कलिकलुषभयं शमयन्तम् ।

मामपि किमपि तरङ्गदनङ्गदृष्टा मनसा रमयन्तम् ॥७॥

श्रीजयदेवभणितमतिमून्दरमोहनमधुरिपुरुषम् ।

हरिचरणस्मरणं प्रति संप्रति पुण्यवतामनुरूपम् ॥८॥

ताल शूलथ त्रिताली

Saranga. Tūla Slathatritāli.

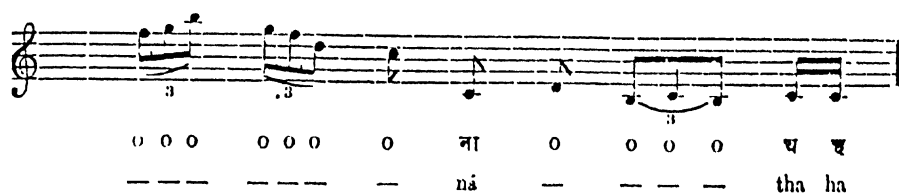
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ना ० ० ० ० थ ह रे ० सी
na — — — — tha ha re — sí

० ० ० द ति ० ० रा ० धा ०
— — — — da ti — — rá — dhá —

० ० बा ० ० ० ० ० ० ० ०
— — bi — — — — — — — —

० ० ० ० ० ० ० स ग रे ० ०
— — — — — — — — sa gri he — —





ल ये ० ब ल या जी ० ब ति
la ya — ba la ya ji — ba ti

प र ० ० मि ह त ब र ति
pa ra — — mi ha ta ba ra ti

क ल ० ० ० ० ० ०
ka la — — — — —

० ० ० ० ० ० ० ०
— — — — —

० ० ० ० ० ० ० ० या ॥१॥
— — — — — ya

मुञ्जरबलोक्तिमयदनलीला ।
 मधुरिपूरहमिति भावनशीला ॥४॥
 स्वरितमुपैति न कथमभिसारम् ।
 हरिरिति बदति सखीमनुवारम् ॥५॥
 शिख्यति घुमति जलधरकल्पम् ।
 हरिपगति इति तिमिरमनल्पम् ॥६॥
 भवति विलम्बिनि बिगलितलज्जा ।
 विलपति रोदिति वासकसज्जा ॥७॥
 श्रीजयदेवकवेरिस्मृदितम्
 रसिकजनं तनुतामतिमुदितम् ॥८॥



